RĀMĀṢṬAPADĪ

by

Rāma Kavi

CSUGCKL 1
015
26011
Acc.No: 26011

Sanskrit Text Edited and
Translated into English by
Śrī Svāminātha Ātrēya.

CAT NO-13103
HOLD ID-22017
BOOK NO-1
LOCATION-
53-11-5
Donated Book
by K.P.O.Menon

रामकविकृता रामाष्टपदी

RĀMĀṢṬAPADĪ

by

Rāma Kavi

Sanskrit Text Edited and
Translated into English

by

Śrī Svāminātha Ātrēya
**(Āśu Kavi tilakaḥ, Sāhitīvallabhaḥ
Āsthāna Vidvān, Śrī Kāmakōṭipīṭha)**

2002

Srinivasa Publishers,

Bangalore

RĀMĀṢṬAPADĪ by Rāma Kavi
Sanskrit Text Edited and Translated into English
by Śrī Svāminātha Ātrēya.

Published by Srinivasa Publishers,
2/407, SFS Phase II, 6th Main,
Yelahanka New Town, Bangalore-560 064.

Copyright with Publishers.

015. 3 ṣu, 1

First Edition : April, 2002.

Price : Rs.50/-

RASHTRIYA SANSKRIT SANSTHAN ★ MINISTRY OF H.R.D. GOVT. OF INDIA
ACCESSION NO. 26011
DATE 12/11/09

Copies can be obtained from :
Smt. Gowri Vaidyaṇathan,
1000, 25th Main, H.S.R. Layout Phase-I,
AGARA, Bangalore-560 034.
Phone : 572 7089
Email : vaidyas36@sify.com

Printed by
VĀGARTHA, No.149, 8th Cross, N.R. Colony, Bangalore-19. Phone : 6527677

Donated Book

Dedicated to

(the late) N. Aruṇācala Śāstrī

CONTENTS

1.	Publisher's Note	vii
2.	Preface	xi
3.	Śrīmukam	xxvii
4.	English translation of Srimukham	xxxi
5.	RĀMĀṢṬAPADĪ	1
6.	Pattābhishikta Rāma Birudāvali	128
7.	Rāma Mangalam	130

Publisher's Note

The publication of Sanskrit and other Indian language books with outstanding literary merit and devotional content is the primary purpose with which Srinivasa Publishers was recently formed. We are glad that our first publication is Rāmāṣṭapadī by Rāma Kavi, in which the poet presents, in capsule form, Vālmīki Rāmāyaṇam through songs in pristine Sanskrit, set to soul-stirring music interspersed with ślōkas to maintain the continuity of narration.

A manuscript in Sanskrit (written about forty years ago by the Late N. Arunachala Sastri), found lying with old family documents in the house of Shri. S. Vaidyanathan (nephew of Shri N. Arunachala Sastri) forms the basis of this book. In a letter to his brother Shri N. Srinivasan, he had expressed a desire that it may be published. In fulfillment of his wish, this book has been published and dedicated to his memory.

When work on the book was started with the help of Shri N. Srinivasan of Sarasvati Mahal Library, Thanjavur, he introduced us to Āśu Kavi Tilakaḥ. Sāhitīvallabhaḥ Shri Svāminātha Ātrēya, a well-known scholar in Sanskrit, who is the Āstān Vidvān of the Śrī Kāñci Ķāmakōṭi Pīṭham. His translation into Tamil of the Śrī Bhagavadgītā has sold more than one-and-half-lakh copies. He has several publications

to his credit. He has made a garland of verses titled Yaśōlahari, which brings out succintly his close interaction with the Śrī Śaṅkarācāryās of Śrī Kāñci Kāmakōṭi Pīṭham. Being also an ardent Rāma Bhakta, he readily consented to review the Sanskrit manuscript of Rāmāṣṭapadī handwritten by Shri N. Aruṇācala Śāstrī and also provide an English translation. We felt that Lord Śrī Rāma himself has led us to him.

Shri Ātrēyaji, who is 82 years old, has meticulously applied himself to the task of editing the Sanskrit manuscript and also providing a verse-by-verse English translation. To transform ideas from one language to another while preserving the true spirit and quality of the original is indeed a delicate and difficult task and Ātrēyaji has succeeded in it to a very large extent.

In his Preface, he has briefly traced the evolution of Aṣṭapadīs. He has also brought out, in the Preface, the distinguishing features as well as an overview of Rāmāṣṭapadī. He has also composed a couple of laudatory slokas on Rāmāṣṭapadī and a Paṭṭābhiṣeka Birudāvali, which have also been included in the book along with a few traditional Maṅgala Ślokas. Shri Ātrēyaji has thus been a pillar of support to us in the publication of this book and no words can adequately express our immense gratitude to him.

The publication of this book has been blessed by Śrī Śaṅkarācārya of Śrī Kāñci Kāmakōṭi Pīṭham who has

graciously provided a Śrīmukham to the book which is published along with a translation in English by Shri Ātrēyaji.

We have provided the English translation side by side with the Sanskrit Text which, we believe, will enhance the usefulness of the book to the reader. Most of the Pre-Print activities have been done in-house using modest computing facilities. This is our maiden effort in publishing a book and we request the reader to offer valuable suggestions for future publications.

Rāma Kavi, the author of Rāmāṣṭapadī, has indicated in the last lyric of each of the 24 Aṣṭapadīs the benefits that will accrue to those who sing or listen to the Aṣṭapadīs. In the concluding verses, he also says that "this shower of nectar of Rāma's story was sprinkled for the benefit of the cātaka birds". We believe that the Sanskrit scholars and students, musicians, lovers of Carnatic Music, bhagavatars and all the devotees of Lord Rāma are the cātaka birds waiting eagerly to drink the nectar contained in this musical poem.

A large number of people have helped us in the process of publication of this book and we thank all of them. In particular, we would like to thank the following.

(i) Pandit N. Srinivasan of Thanjavur, for his initial Tamil translation (which will also be published in due course),

(ii) Dr. C.L. Prabhakar, Director of Veda Adyayana Kendra, Bangalore, and President, World Association for Vedic Students, U.S.A., Bangalore Chapter and an eminent Sanskrit scholar for his assistance and encouragement in bringing out this book.

(iii) Shri Harihara of Bangalore for his suggestions and assistance in proofreading.

(iv) Shri M.S. Dileepan of IMAGIC CREATIVES and "Shubha" artist for the cover design.

(v) Vāgartha for their neat and elegant printing of the book.

Bangalore Srinivasa Publishers.
15/4/2002

Preface

1. Origin of Aṣṭapadī

Śrī Śaṅkarācāryā of Śrī Kāñcī Kāmakōṭi Pīṭham, has in His gracious Śrīmukham to this book, made a significant observation as to the origin of Aṣṭapadī. His Holiness has said that unlike the other Purānās, the great epic Śrīmad Bhāgavatam has introduced a new trend called Gītams (गीतम्) in praise of the Lord. That which is sung is a "Gītam" (गीयते इति गीतम्).

Many hymns find place in the Vēdas and Upaniṣads eulogising the Lord as the producer, protector, and consumer (in the end) in His mega plan of compassion and mercy. Stotras of great seers, sages, kings and other beneficiaries abound in all the purāṇās describing these aspects of the Lord's kindness. But only in Śrīmad Bhāgavatam, and that too in the tenth Skāndha, where the Avatāra of Śrī Kṛṣṇa is dealt with -- the love aspect of devotion has been highlighted in five songs (Gōpīkā Gītam, Vēṇu Gītam etc,.). Among the nine forms of Bhakti, devotion to the Lord,- servitude, friendship and simple worship find place in the other parts of Śrīmad Bhāgavatam. But Mādhurya Bhakti, devotion with love, finds a place and elaborate treatment in this part of Śrīmad Bhāgavatam, The essence of this sort of devotion is dedication of one's mind, body, and actions for the pleasure of the Lord (not seeking any pleasure for the self). This is known as Prēma i.e., Tatsukha Sukhitvam (तत्सुखसुखित्वम्).

This is quite different from Kāma (काम) which is self centred (seeking pleasure for the self) in utter disregard of others' assent or dissent. This must be clearly understood.

Taking their cue from this form of devotion, several devotees of Vrajabhūmi, Brṛndāvana, Gujarat, Maharāśṭra and other parts of of India have sung Gītams in Sanskrit and in their mother tongues. Among them Mīra, Haridas, Hira Hari Vamsa, Surdas, and Tukaram were renowned lyricists.

2. Jayadēva's Gītagōvindam

Likewise in Orissa, the devotees of Lord Jagannātha had initiated a unique form of devotion to the Lord. Among the rituals of temple worship, dedication of dance is the last but not the least one. In the circular, perambulatory prākāra of the temple, there are manṭapās in which the devotees perform dance recitals for some time with jingling anklets expressing the līlās of Śrī Kṛṣṇa through a constant rhyme of a song i.e., Druvapada.

The poet Jayadēva, who belonged to a family of priests in the temple had, in his formative years, learnt and mastered the performance of temple rituals including dance. Padmāvati, a young talented girl was initially accepted by Jayadēva as his student (she later became his wife) for the worship of the Lord. Thus he was called "Padmāvatī Cāraṇacāraṇa Cakravarti" (पद्मावती चरणचारण चक्रवर्ति). He concentrated his attention mainly on the movement of her feet and fingers. So the poem, Gītagōvindam, conceived with such a divine purpose, displays a torrential outpouring

of ecstatic lyrics supplying vivid images for the abhinaya of Padmāvati, which had to capture distinctive dance expressions. Many of the gestures suggested by the lyrics are conceptual images which we see in the sculptures of Kajurahō and other temples. Thus, Jayadēva's Gītagōvindam abounds in Sambhōga Siṅgāra (love in union) and also Viyōga Siṅgāra (love in separation) of the divine pair Rādhā and Kṛṣṇa. The genius in Jayadēva could conceptualise their love play and express in pristine Sanskrit poetry, soul-stirring songs of various melodious patterns (rāgās) through sweet, tender, lilting padas. (मधुरकोमलकान्तपदावलीम्).

The term Pada is generally used in the context of a dance composition. A song having eight Padas (lyrics) with a Dhruvapada linking them, is also known as Aṣṭapadī, (अष्टपदी) which is a special form in Sanskrit poetry suited for dance. Because of this unique format of the songs in the Gītagōvindam, it is also referred to as Aṣṭapadī of Jayadēva. In course of time, its popularity spread throughout India so much that, apart from being a form of temple worship through song and dance, the Aṣṭapadī became part of Harikatha discourses, musical performances, and more importantly, an integral part of the group singing (Bhajans), particularly in South India. The Marudānallur Sadguru Svāmigal (मरुदानल्लुर् सद्गुरु स्वामि) included the Aṣṭapadīs in the scheme of Rādhākalyāṇam (राधाकल्याणम्) festival, celebrated by the Bhāgavatars (devotional singers) where they were sung with religious fervour. The Bhāgavatars, who were adept in dance, used to do the abhinaya also during such

recitals. In course of time, the Bhāgavatars sang the Aṣṭapadīs in Sītā Kalyāṇam also ! This tradition continues in the present day festivals of Rādhā Kalyāṇam, Sītā Kalyāṇam, Rukmini Kalyanam or Padmavati Kalyanam.

3. Other Aṣṭapadis

The influence of Jayadēva's Aṣṭapadī on the later poets was so great that some of them could not resist the temptation of trying to adopt the same theme and format. Consequently, several Aṣṭapadīs sprang up based on the stories of love between Lord Śaṅkara and Pārvatī, Lord Sundarēsa and Mīnakṣī , Lord Subramaṇya and Vaḷḷi, Lord Vēṅkaṭēsā and Padmāvatī. A research article by Shri N. Srinivasan in the The Journal of Sarasvati Mahal Library, Tanjore (Vol XXXII of 1984 No, 1, 2 &3) lists as many as 18 Manuscripts / Books which are patterned like Jayadēva's Aṣṭapadī. Among them, two are outstanding creations. They are (i) Śivagītimālā by Candraśēkharēndra Sarasvatī of Śrī Kāñcī Kāmakōṭi Pīṭha (an earlier Pontiff different from the Mahasvāmigal of the twentieth century) and (ii) Rāmāṣṭapadī by Rāma Kavi.The Śivagītimālā deals with the romance between Dēvī Kāmākṣī (देवी कामाक्षी) with Ēkāmranāta (एकाम्रनात) of Kāñcīpuram, consummating in the union of the divine couple. Its poetic excellence and treatment of the theme of love closely following the pattern of Jayadēva's Gītagōvindam is also striking due to its different diction.

4. Rāmāṣṭapadī

The author of Rāmāṣṭapadī, Rāma Kavi, belongs to a family of distinguished Sanskrit scholars, statesmen and musicologists, who were descendants of the famous Gōvinda Dīkṣadar. They migrated from Karnataka region more than four hundred years ago and settled in Tamil Nadu. The poet's family lived in Shajirajapuram village (now known as Tirivisalur near Kumbakonam, Tamil Nadu). The poet was the elder brother of the much better known Vancehsvara Kavi alias Kutti Kavi, author of the well-known satire Mahisha Sataka. For its thematic content, the author has chosen to closely follow the Vālmīkī Rāmāyaṇam but adopts the Aśtapadī format evolved by Jayadēva for the songs and also set the Aśtapadīs to melodious tunes (rāgas) similar to the songs in the Gītagōvindam. That he considers Jayadēva as his mentor is evident from the first lyric of the first benedictory song where he says " जयदेव विनुत ". Although strikingly similar to Jayadēva's Gītagōvindam, Rāmāṣṭapadī has several features which lend a distinctive beauty to the work which makes it a unique Kāvya . These are mainly as follows:

(i) By adopting the Aśtapadī format of poetry to narrate graphically the entire story of Rāma, a serene, disciplined character deeply steeped in dharma and the beacon of Indian culture, the poet made a bold departure from the then prevailing notion that the Aśtapadī form of poetry was

suited only for depicting the love episodes between hero and his consort (नायिका -नायक भाव).

(ii) Rāmāṣṭapadī begins with Dōḍḍayamaṅgalam consisting of three benedictory songs. The format of all the three songs are set to the same metrical form, syllable for syllable, of the popular Dōḍḍayamaṅgalam, which is a collection of songs by different authors sung at the commencement of bhajans and Sītākalyāṇam. These include many interesting rituals of the Andhra Sampradāya Bhajans introduced by Bhadrācala Rāmadās. He has thus made it clear that Rāmāṣṭapadī is mainly intended to be an integral part of devotional group singing in the festival of Rāma as conducted in the bhajan sampradaya rather than for worship of the Lord through dance and music, like Gītagōvindam.

(iii) Jayadēva's Gītagōvindam abounds in Siṅgāra Rasa whereas, in Rāmāṣṭapadī all the nine rasas have been brought out. Further, the poet brings out the deep love Rāma had for Sītā, through Viraha Siṅgāra (love in separation) more graphically than through Sambhōga Siṅgāra (love in union) . In this. the author follows Sage Vālmīkī and the aesthetic appeal one derives from it sublimates the mind and nowhere does it degenerate into eroticism.

(iv) Gītagōvindam deals mainly with sentiments conceptualised by Jayadēva about an event that has not found place in Bhāgavadam. Rāmāṣṭapadī, on the other hand, is a brief narrative of Rāmāyaṇam bringing out in the songs only the main events which are graphically described through

captivating images with the slokas forming the links in the narrative. The poet himself calls it "Sītārāmacāritragītā" (सीतारामचारित्रगीता). The only omission is that of Bharatha's part in Rāma's life . Perhaps the poet thought that the Rāma - Bharatha episode would not be contained in one or two Aśtapadīs. But the poet has made good this omission by poignantly portraying Rāma's separation from Sītā in heart rending lyrics.

5. The salient features of Rāmāśṭapadī

The first two Aṣṭapadis are very similar to those of Gītagōvindam in eulogising Rāma's greatness in a general way. Rāma's birth is just touched upon in the first line of the first Aṣṭapadi. (श्रीमति सुर्यकुले अकरोः अवतारम्).

In the third Aṣṭapadi, the poet deals with the belligerence of Taṭakā in a fearsome frame of lyrics sung by Viśvāmitra. It is in contrast to the description of the spring season (Vasantha Rtu) in Gītagōvindam. It is nevertheless graphic and sends a chill down our spines.

In the fourth Aṣṭapadi, Rāma attracts the attention and affections of the ladies in the city of Mithila (प्रविशति दाशरथौ नगरे सरोजदृशां अभिमानहरे). The hurry to see Rāma, the disarray in application of the cosmetics and adornment of jewels and fervour of the ladies are well delineated.

The fifth Aṣṭapadi spelling out the astonishment of the saintly king Janaka brings him to the very presence of Saguṇa Brahma who used to be immersed in Nirguna Brahma His Jijñāsā (eagerness) to learn about Rāma is greater than

his Brahmajijñāsā to learn about the ultimate truth. " It is certainly beyond the scope of human comprehension" (ध्रुवमतिमानुषमत्स्यनयोरिह धाम) exclaims Janaka.

The sixth Aṣṭapadi leaves its stamp in the heart of every spectator the image of Rāma and Sītā in their marital attire in a very happy atmosphere of all round exuberance. The poet does not fail to focus on the solemn benediction by the grand old sumangali ladies, with a song of Gaurīkalyāṇam.

In the seventh Aṣṭapadi, Rāma tries to dissuade Sītā from accompanying him to the forest through a very endearing poem. The refrain itself defeats his purpose (प्राणसमे सीते प्राणसमे). He calls her " Oh my life breath Sītā ". Will anyone go away leaving his life breath? All the horrors of the forest depicted by him are enchanting to Sītā as a challenging sport. This paradox is the charm of this song.

In the eighth Aṣṭapadi, the forlorn Daśaraṭha queries Sumantra about the fate of his beloved son in the forest. The heartrending wails of Daśaratha do not reflect his own suffering due to separation but his anxiety and acute concern over the safety of his beloved son. Here the pathos of extreme, selfless consideration for the beloved son is the essence of Karuṇa Rasa (करुण रस). It is neither self-pity nor recrimination of others for self being neglected.

In the ninth Aṣṭapadi, Sītā prays to the divine river Gangā to protect her husband through fearful adventures in the forest life and to bring him back to the kingdom safely after fourteen years. The sincere reverence for Gangā ingrained in the cultural upbringing of the entire womenfolk

of Bharat is reflected in this piece ."I consider you Oh Gangā! therepository of all that is good and auspicious for all innocent persons." (कलये भवतीं सुरधुनि सज्जनताशिवतातिम्). In this self-abnegating prayer, she takes a vow to perform Puja after the successful completion of the mission. (तदनु तवाम्ब करोमि यथोचितविविधविचित्रसपर्याम्). What a genuine feminine gesture!

In the tenth Aṣṭapadi, the poet (as already mentioned) treads on a razor's edge by giving a gleaming glimpse of Sambhōga Siṅgāra (love in union) of Rāma, the serene gentleman to the core. Even his restrained indulgence reveals his vibrating love for Sītā in the deep recesses of his heart. Of course, this Aṣṭapadi is a compendium of some portions of the fortyninth and fiftieth Sargas of Ayōdyā Kāṇḍa of Vālmīkī Rāmāyaṇa.

The very next Aṣṭapadi (eleventh) portrays Rāma punishing himself with the agony of separation. The poet spins both sides of the coin of love (Sambhōga Siṅgāra and also Viyōga Siṅgāra) at the same time. Rāma laments, "I am bereft of only you, but the whole world seems hollow (रहितमधुनैकया भुवनमखिलं त्वया शून्यमिव भाति मम नूनम्). This is no trivial expression of sorrow. Emptiness haunts Rāma in his despair. Indeed the poet excels himself in this Aṣṭapadi which corresponds to the nineteenth Aṣṭapadi of Gīta Gōvindam and rises to the height of poesy of Jayadēva. (This is the song supreme of Jayadēva in which the Lord Jagannatha puts his seal of approval over the poet's misgivings as to the propriety of such an expression as "ममशिरसि मण्डनं देहि पदपल्लवमुदारम्". Rāma pleads that "the very

thin reed of my life breath is lingering on your support "मे जीवितकला भवदधीना". Compare this with Jayadēva's "त्वमसि मम जीवनं" . Another important feature of this lyric is dealt with in the commentary given along with the translation of the Aṣṭapadi.

In the twelfth Aṣṭapadi, Jatāyu, the great eagle, as the first person to console Rāma in his grief over losing Sītā, brings to the song a sense of solicitude with courage and faith which is the need of the moment. The rāga Sāranga, sung with deep emotion, contributes much to the above sentiment.

In the thirteenth Aṣṭapadi, the saintly huntress, Sabari plays host to Rāma. Utterly fatigued after wandering hither and thither in the forest in search of Sīta, Rāma finds solace in the hut of Sabari. Her grandmotherly affection and deep concern for the health of Rāma overshadows her devotion to Rāma as God, as taught by her preceptor. She completely forgets this aspect in her song. Valmīkī says "तत्पुण्यं शबरीस्थानं जगामात्मसमाधिना" --She attained bliss at the feet of her preceptor on her own merit. Saint Tyāgarāja echoes "इनकुलपति समुखंबुन पुनरावृत्तिरहित पदमनु बोन्दिन". She reached the state of no return in the presence of Rāma.

The fourteenth Aṣṭapadi deals with the appraisal of Vāli's prowess by Sugrīva. He does not dilate on the strength of his brother (as Vālmīkī does) but is only concerned about his own predicament and pleads for the destruction of his enemy. This song is only a Pañcapadī (पञ्चपदी) as it contains only five lyrics.

The fifteenth Aṣṭapadi is composed in a lighter vein after a rigorous exercise of heavy content. The antidote for

anger is not making a retort on the same tenor but diffusing the tension with humour. This truth is well brought out in the Aṣṭapadi. Tārā assuages Lakṣmaṇa fuming with righteous indignation at the the lack of commitment on Sugrīva's part to help Rāma in the search of Sītā. She asserts seriously (which is grotesque) " Do not get angry with a friend. He is now the king of Vānaras". (कुप्य न वानरभूभुजे सुहृदे). Lakṣmaṇa frowns. She continues "Do not measure him by the scale of human conduct. He has just now prospered. Till now he was starved of it". This plain truth spoken with levity disarms Lakṣmaṇa a little. She further says "He has neither forgotten your great help nor misses a moment in enjoying the carnal pleasures". This candid confession brings Lakṣmaṇa completely out of anger.

In the sixteenth Aṣṭapadi, Hanuman provides solace to Sītā in Lanka . The very first lyric is telling. (तव पतिरनुजेन विजयते कुशली). He does not mince matters when he says "He inquires about your well being. He is very much in love with you". (त्वामाह कुशलं त्वयि प्रेमशाली). This message tones her up. The poet really deserves praise for his very tactical approach to the situation on hand.

In the seventeenth Aṣṭapadi, Hanuman talks to Rāvaṇa.Though very formal in his address, Hamuman does not fail to impress upon Rāvaṇa the inescapability of facing Rāma's wrath if he fails to do the right thing. The Aṣṭapadi is terse and to the point and the Rāga Kalyani eminently suits the majestic oration of Hanuman.

Hanuman's report to Rāma is contained in the eighteenth Aṣṭapadi More than the sorry plight of grief-stricken Sītā, the gravity of the situation in Hanuman's tone is brought out in this Aṣṭapadi vividly. "Oh Rāma, alas! Jānakī is decaying. Please hurry up and save her". The Rāga Bilaharī lends support to this exhortation of Hanuman for immediate action.

The nineteenth Aṣṭapadi once again brings out Rāma's agony due to separation. The poet had perhaps thought that his kāvyam (काव्यम्) might be incomplete without the hackneyed and stale narration of both the lover and the beloved in separation, scolding Manmatha for teasing them in their desolation. He, however, has handled it in a refined manner. "Oh Manmata! when you (my son) too turn enemy against me, to whom I will turn for refuge? (त्वयि वहति वैरिताम्). Manmatha teasing the lovers in separation is not unusual, but Rāma feels that he must be exempted from the torture. But Why? Here the word त्वयि is significant. (Are you not my son?). Tyāgarāja calls him कामजनक: (father of Manmatha). Rāma entreats Manmatha not to split his heart--not for his own sake-- but to save Jānakī who is dwelling in his heart. The Rāga Āhiri lends itself eminently to the expression of the above sentiments.

The twentieth Aṣṭapadi deals with the surrender of Vibhiśana. The poet could not contain himself within the limits of metrical composition. He considers the famous verse in Vālmikī Rāmāyaṇa, which contains the declaration of Rāma's vow that he would offer relief from fear and safe sanctuary to anybody who falls at his feet, as a

sacred mantra which should not be meddled with and so he incorporates verbatim that sacred verse as a lyric in this Aṣṭapadi.

The twenty-first Aṣṭapadi speaks of the sea lord's expostulation. The poet delineates it with the delicacy it deserves. The whole universe evolved itself in a destined sacred rhythm which nobody can break. The sea is destined to be very deep to receive and contain any amount of water which flows into it. It can neither exceed its limits and overflow nor can it become shallow. If now Rāma wants the sea to become shallow to facilitate the safe passage of his monkey army, he is going against his (Supreme being's) own dictum. The sea lord says "Please do not find fault with me if I am unable to go against the rhythm.(मयि किल मन्तुं नार्हसि मन्तुं शमय कलुषमतिघोरम्). Please clear your mind of this horrible confusion. A sage piece of advice given by a subordinate in a subtle, succinct way was accepted by Rāma with grace. That is his greatness.

The twenty-second Aṣṭapadi corresponds to the twenty-third Aṣṭapadi of Gītagōvindam. After the reunion with Sītā, Brahma reminds Rāma of his supreme status as Nārāyaṇa. The emphasis is on the cosmic form, Viśvarupa, to be contemplated by every devotee with reverence and serene comprehension. This Aṣṭapadi, sung in the rāga Nāthanāmakriya, sublimates the mind to a peaceful state of equilibrium.

The twenty-third Aṣṭapadi brings the devotee down to earth to enjoy the joy of Rāma's return to Ayōdya in the heavenly aircraft, recapitulating all the vicissitudes of

fourteen years in the forest in a lighter vein. The lyric "उषितमिह शयितमिह ननु भवत्या" brings out the ethos effectively.

In the last (Twenty-fourth) Aṣṭapadi, the poet leaves Rāma's retinue and joins the band of great sages singing a chorus hailing Rāma's victory and surrendering at the Lord's feet. He does not forget to impress upon the devotee the efficacy of Rāmanāma, in making the devotee a lover of poesy in the fifth lyric of the Aṣṭapadi.

The above recounting of the whole poem is, of course, fragmented, but should enthuse the reader to make a deep study and solemn singing of the Aṣṭapadis individually or in unison with the Bhāgavatars.

6. The preparation of the text of Rāmāṣṭapadī

I had occasions to listen to the singing of Rāmāṣṭapadī during the festival of Rāmanavami in some places. Bhāgavatars would stumble and bungle along the course, unable to stick to the rhyme. I sought copies of the book they had which were in Tamil script. I went through them but could not make out any tangible version out of them. I left the matter at that. Sri S. Vaidyanathan of Srinivasa Publishers made available to me in June 2001, a xerox copy of Rāmāṣṭapadī in Sanskrit script which was lying in his house. It was handwritten by his Uncle Shri N.Arunachala Sastri, who had sent it to his brother Shri N.Srinivasan (father of S.Vaidyanathan) long ago with a note to publish it in due course. A copy of the book in Sanskrit containing "Sri Sivagitimala" and also "Rāmaṣṭapadī,"

edited by Dr. V. Raghavan was also made available to me. In view of the variations found between the two texts of the Rāmaṣṭapadī, Shri. S.Vaidyanathan requested me to edit the Sanskrit text and also provide an English translation so that the book could reach a larger readership.

In his introduction to the book Dr. V.Raghavan has stated " The Rāmaṣṭapadī is based solely on the 1933 Tamil script edition. Here again, the available text had many mistakes and as far as possible, on the basis of grammar, style, context and meaning, numerous palpable errors have been corrected: several emendations have been made: but there are still some lines which I had to leave with a query." This gave me the courage to study the text thoroughly with a critical approach. The poet's erudition and diction indicated that he was a competent artist and his flair for poesy was excellent. But the publisher of the Tamil version, though pious and sincere in his efforts, could not perhaps decipher the ambiguities in the Grantha script of the original palm leaf manuscript which had led to certain errors and omissions in the Tamil text. The Nagari manuscript of Shri.N.Arunachala Sastri was more clear without many errors. Further, it also contained a few additional lyrics not found in the book edited by Dr.V.Raghavan.

Dr.V.Raghavan was well known to be a strict adherent to the editorial ethics of being faithful to the text. But, he too thought that it would be prudent to make emendations to the available text to do justice to the poet's excellence. Taking a cue from him, I thought it would not be unethical on my part if I could be more faithful to the author rather than to the

mutilated text. I, therefore, studied very many times the texts where the easy flow of the metrical form and rhyme was impeded. Taking the context and the poet's possible intent in due consideration, I have made certain corrections so as to make the lyrics easy to sing and, at the same time, ensuring that the the sense of the lyric would quite fit the context. I have otherwise been strictly faithful to the author. I have not taken the liberty of improving the text in its diction or tenor where there was no impediment to the meter or rhyme.

I am very much grateful to Shri. S.Vaidyanathan for giving me the opportunity of editing this work for publication. But for his pious dedication to fulfill the desire of his uncle, Shri.N.Arunachala Sastri and enthusiasm for making the book interesting for all Sanskrit and music lovers, the task of editing and also providing an English translation would not have been possible. His interaction with me at each and every step made my work not only easy but also enabled me to make the work perfect as much as possible to the extent of my capacity to do it.

My humble obeisance is due to Their Holiness Śrī Saṅkarācāryās of Śrī Kāñci Kāmakōṭipīṭham for their gracious Śrīmukham, but for whose grace and kindness, I could not have accomplished so many literary activities successfully, of which this is one and not the last.

Thanjavur
7/3/2002

Svāminātha Ātrēya

Email : skmkanci@md3.vsnl.net.in
Phone (04112) 22115
Fax : (04112) 24305

Sri Chandramouleeswaraya Namaha
Sri Sankara Bhaghavadpadacharya Paramparagatha:
His Holiness Sri Kanchi Kamakoti Peetadhipathi

Jagadguru Sri Sankaracharya Swamigal

SRIMATAM SAMSTHANAM

No.1, Salai Street, Kancheepuram - 631 502.

Date :

ஸ்ரீமத் பாகவதம் என்ற மஹா புராணத்தில் வேறு எந்தப் புராணத்திலும் காணப்படாததான கீதங்கள் காணப்படுகின்றன. கோபிகாகீதம், வேணுகீதம், யுகளகீதம், பிரமரகீதம் முதலியவற்றை அழகான இசையோடு இன்றும் பாடிவருகிறார்கள்.

பகவானுடைய கிருபையை வேண்டிப் பலவிதமாக ஈடுபடுபவர்கள் நாமஜபம், நாமகீர்த்தனம் இவற்றை மிகவும் எளிய முறையில் அனுஸரித்து க்ஷேமம் அடைகிறார்கள்.

'யஞ்ஞை: ஸங்கீர்த்தந ப்ராயை :' என்று ஸ்ரீசுகாசார்யார் பகவன்நாம கீர்த்தனத்தை வாஜபேயம் முதலிய சிறந்த யாகங்களுக்குச் சமமாக உயர்த்திச் சொல்லியிருக்கிறார்.

அந்தமுறையை அனுஸரித்து ஸ்ரீஜயதேவர் கீதகோவிந்தம் என்கிற அஷ்டபதியை அருளிச்செய்தார்.

அதை பாரதநாடு எங்கிலும் பக்தர்கள் போற்றிப் பாராட்டிப் பாடிப் பரவசப்படுகிறார்கள்.

அப்படி அவர் வகுத்த அழகான முறையை ஒட்டிப் பல கவிஞர்கள் பார்வதி பரமேச்வரர், வள்ளிமணாளன், ஸ்ரீராமன் முதலிய தெய்வங்களின் பேரில் நிறைய அஷ்டபதி பாடியிருக்கிறார்கள்.

அதுபோல திருவிசலூரில் ஸ்ரீதரஐயாவாள் என்ற வெங்கடேசர் வாழ்ந்த காலத்தில் 'ஸ்ரீராமகவி' என்பவர் ஸ்ரீஜயதேவருடைய முறையையே முழுதும் பின்பற்றி - ஸ்ரீராமனுடைய சரிதத்தை பிறப்புமுதல் பட்டாபிஷேகம் வரை - எளிய மிருதுவான பதங்களில் பாடினால் மனதில் பக்தி ஊட்டக்கூடிய ரஸமான கருத்துக்களைக் கோத்து ஸ்ரீராமாஷ்டபதியை மிக அழகாகப் பாடியிருக்கிறார்.

அது தமிழ் எழுத்துக்களில் எழுபத்தைந்து ஆண்டுகளுக்கு முன் அச்சிடப்பட்டிருந்தது. லால்குடியில் வாழ்ந்துவந்த நமது ஸ்ரீபீடத்தின் அத்யந்த பக்தரான வரகூர் அருணாசல சாஸ்திரிகள் அதைஅப்படியே தேவநாகரிலிபியில் எழுதிவைத்து இதை, பிழைகளைத் திருத்தி தேவநாகரி லிபியில் அச்சிடலாமே என்று தன் ஸந்ததியாருக்குக் குறிப்பு வைத்திருந்தார்.

மத்ய அரசாங்கத்தில் சிறந்த பணிபுரிந்து ஓய்வுபெற்றிருக்கின்ற அருணாசல சாஸ்திரிகளுடைய தம்பியின் குமாரர் எஸ். வைத்யநாதன் கையில் இத்தக் குறிப்பும் ஸ்ரீராமாஷ்டபதியும் கிடைத்தன. ஆத்ரேய ஸ்வாமிநாதன் இந்த மூலத்தைத் தற்போது கிடைக்கின்ற பல பிரதிகளுடன் ஒத்துப்பார்த்து பிழைகளைத் திருத்தி இதற்கு ஒரு ஆங்கில உரையை எழுதியிருக்கிறார்.

வேதாந்தசிரோமணி என். ஸ்ரீநிவாஸன் தமிழில் உரை எழுதியிருக்கிறார்.

ஏற்கனவே ஸ்ரீராமநவமி போன்ற உற்சவங்களில் பாகவதர்கள் ஸம்பிரதாய முறைப்படி இந்த ஸ்ரீராமாஷ்டபதியைப்பாடி, ஸீதாகல்யாணம், ஸ்ரீராமபட்டாபிஷேகம் போன்ற வைபவங்களைக் கொண்டாடி வருகிறார்கள். அவர்கள் இந்த அஷ்டபதிகளுடைய அர்த்தம் புரிந்துகொண்டு உணர்ச்சியோடு பாடினால், அது பாடுபவர்களுக்கும், கேட்பவர்களுக்கும் பரமாநந்தத்தைக்கொடுக்கும்.

ஆகவே, இந்த உரைகளுடன் சேர்த்து இந்த ஸ்ரீராமாஷ்டபதியை பதிப்பித்து தன் பெரிய தகப்பனாரின் விருப்பத்தைப் பூர்த்தி செய்ய எஸ். வைத்யநாதன் முன்வந்திருக்கிறார்.

இந்த புண்யமான முயற்சியில் ஈடுபட்டிருக்கின்ற நமது பிரிய சிஷ்யர்களான எஸ் வைத்யநாதன், ஆத்ரேய ஸ்வாமிநாதன், என். ஸ்ரீநிவாஸன் மூவருக்கும் ஸகல ச்ரேயஸ்ஸுகளும் அபிவிருத்தி ஆகவேண்டும் என்று ஆசீர்வதிக்கிறோம்.

நாராயண ஸ்மிருதி :

விருஷ ஆண்டு
மார்க்க சிர
பஹுள தசமி
08.01.2002.

(English Translation of Srimukham of Jagadguru Śrī Śaṅkarācārya of Kānchi Kāmakoṭi Pītham)

Srīmad Bhāgavatam contains a unique feature — which is not available in other purāṇas — of having some songs such as Gopikā Gītam, Veṇugītam, Yugala Gītam, Bhramara Gītam etc. which are sung by devotees even today very ardently. Many seekers of the Lord's grace, in everyday life, resort to chanting and singing of divine names and attain divine bliss.

Śrī Sukācārya extols the chanting of divine names as equal to great Yagñas like Vājapeya Yagña. "Yajñas, samkīrtana prāyaḥ".

Devotees all over India sing Gīta Govindam of Sri Jayadeva in this context.

Taking the cue from Sri Jayadeva, many poets have written Aṣṭapadis - a string of eight lyrics - on Parameśvara, Subrahmanya and Sri Rāma.

Sri Rāmakavi, who was a contemporary of Sridhara Venkateśa, well known as Tiruviśalur Ayyavāl, also rendered Sri Rāma's life from his birth upto his coronation in the same pattern of Gīta Govindam in 24 Aṣṭapadis which enrich the minds of those who sing and listen to them with devotion.

This work was printed about 75 years ago in Tamil script. Arunācala Śāstri, one of the ardent devotees of this

Śripītham, had made a copy of it in Devanagari Script and left it in the hands of the younger generation with a suggestion to print it.

This reached the hands of his brother's son S. Vaidyanathan who has retired from a high position in the service of Govt. of India.

On his request Atreya Svāmināthan edited it making correction with the help of other manuscripts and printed books and also rendered it into English.

Vedānta Siromani N. Srinivasan has translated it into Tamil.

This Aṣṭapadi has been in vogue among Bhāgavatars who sing in the Bhajana Sampradāya form during the Sri Rāmanavami and other festivals. This publication will help them to infuse understanding and deep fervour in devotees who sing these lyrics and to those who listen to them.

Sri S. Vaidyanathan has come forward to fulfill the desire of his uncle to publish Rāmāṣṭapadi, along with the translations.

We bless the trio S. Vaidyanathan, Atreya Swaminathan and N. Srinivasan, who are engaged in this noble task, with all prosperity.

Kancipuram
08-01-2002

Nārāyaṇa
Nārāyaṇa
Nārāyaṇa

रामकविकृता रामाष्टपदी

Rāmāṣṭapadī
by
Rāma Kavi

रामकविकृता रामाष्टपदी

मङ्गलाचरणम्

दोड्डयमङ्गलम्

(नाटरागेण खण्डचापुतालेन गीयते)

जय जानकीदयित जय जगत्त्रयमहित
जय दिव्यगुणभरित जयदेवविनुत जय जय ।। १ ।।

जय योगिजनसुकृत जय सुरासुरविनुत
जय भक्तहितसहित जय नित्यसुहित जय जय ।। २ ।।

नवनीतमृदुशील नतजनावनलोल
कविजनेष्वनुकूल करुणालवाल जय जय ।। ३।।

भुवनभूरुहमूल पुण्यकीर्तिविशाल
कुवलयोदरनील कुहनानृपाल जय जय ।। ४।।

Rāmāṣṭapadī
by
Rāma Kavi

Benedictory Song 1

(The benediction of old generation of Sādhus)

(To be sung in the rāga Nāṭai set to Khaṇḍacāpu tāla)

Sri Rāma reveals himself to the poet Rāma Kavi . The poet exclaims in ecstasy the term "Jaya" which is an expression of excitement.

(i) " Jai", Oh the beloved of Jānakī, You are adored in all the three regions (the earth, heaven and the netherlands).You are filled with all the divine qualities. You are worshipped by the celestial beings. (*Incidentally, the poet remembers his mentor Jayadeva*). Victory, Victory to you.

(ii) You are the resultant merit of the practitioners of Yoga. You are worshipped by Dēvas and Asuras. You have on your side all those who are helpful to your devotees.You are kind always.

(iii) Your behaviour is soft and suave like butter. You enjoy sheltering those who fall at your feet. You are cordial to the poets . You are the reservoir of grace.

(iv) You are the root of the huge tree of universe. Your glory of auspiciousness is spread all over. The colour of your divine form is blue like the interior tint of water lily, (*the tint will be lighter at the core*). you are feigning the (mere) kingship. (Are you not the Lord of the whole universe ?)

करकलितशरचाप कमनीयतररूप
परिहृतानतताप पाहि सुदुराप जय जय ।। ५।।

तरणिसन्ततिदीप तात राघव भूप
विरचितारिविलोप विततप्रताप जय जय ।। ६।।

(v) You are holding in your hands both the bow and arrow. Your form is more captivating (rather than your formlessness). You are removing all the miseries of those who bow to you. Save me. (*The poet does not mean it, because he is not in trouble. So it is just a form of address*). You are very difficult to reach (*"though you are easily available to me," says the poet*).

(vi) You are the beacon light of the dynasty of the Sun, Oh, dear Rāghava. O! King, you have destroyed all the enemies. The fame of your valour is wide spread. Victory to you.

(आरभिरागेण अटतालेन गीयते)

राम पाहि रमामनोहर रामराज दयानिधे
कामितामितदानकल्पक कातरीकृतवारिधे राम पाहि ।। १ ।।

आगमान्तनिकुञ्जकुञ्जर योगिसिद्धिविधायक
नागराजसमानदोर्युग नाथ मां रघुनायक राम पाहि ।। २ ।।

देव देव पुराण चिन्मयदेह तेऽस्तु नमो नमो
भावनाफलदायिनेऽखिल-भावनाय नमो नमो राम पाहि ।। ३ ।।

Benedictory Song 2

(To be sung in the rāga Ārabhi set to Aṭa tāla)

(i) Rāma, protect me (*The poet does not seek protection but draws the Lord's attention to his prayers*). Oh Rāma, so sweet to the heart of Lakṣmī, O ! King Rāma, the deep spring of grace. You are the celestial tree (*but that tree would grant only that is prayed for*) that would grant more than what is prayed for. You have scared the ocean (to its depth).

(ii) O Lord, the leader of Raghus. you are the mighty elephant finding comfort in the green closet of Upaniṣads. You bestow achievement to those trying hard at yoga. Both your arms are (firm and flexible) like the body of the serpent king.

(iii) You are the oldest among the ancient. You are the embodiment of sublime effulgence of truth. Salutation more and more to you. You make the devotee realise the form which he presumes to be yours. You are present in all the forms so presumed.

After the initial excitement, the poet prays with humility. Then, the poet seats the Lord Rāma in his heart, offers Puja and, at the end, sings " Mangala Ārati"

(सौराष्ट्ररागेण आदितालेन गीयते)

विहितभूम्यवनाय वीरातिवीराय
महितस्वचरिताय मङ्गळम् ।
महीपतिवेषाय मङ्गळम्
महिमातिशयिताय मङ्गळम् ।। १ ।।

दशरथभाग्याय दयमानहृदयाय
मशकितदशास्याय मङ्गळम् ।
महीपतिवेषाय मङ्गळम्
महिमातिशयिताय मङ्गळम् ।। २ ।।

कञ्जभूविनुताय कल्याणरूपाय
मञ्जुलवचनाय मङ्गलम् ।
महीपतिवेषाय मङ्गळम्
महिमातिशयिताय मङ्गळम् ।। ३ ।।

Benedictory Song 3

(To be sung in the rāga Saurāṣṭra set to Ādi tāla)

(i) Your life's story is auspicious because you have saved the earth (from evil forces) and also you are the hero of warriors. Even while donning the costume of a king, Your grandeur is exceedingly pervasive.
(ii) You are the sum total of the merits of Daśaratha. You have a heart full of grace and kindness. You made a mosquito of the ten headed Rāvaṇa.
(iii) You are adored by Brahma. You are the embodiment of prosperity. Your utterances are sweet.

(Note:- The line beginning with" Mahīpativēṣāya" is the refrain of this song.)

With the presence of Lord Rāma embedded in his heart, secured by the above "Dōḍḍaya Maṅgalam", the poet begins to compose a lyric poem-- a unique form of composition called "Pada ".

Keeping the whole frame of Jayadeva's Aṣṭapadī in its structure and also sequences of metrical exercises closely in mind, Rāma Kavi begins to compose "Rāmāṣṭapadī" a poetic piece of excellence on Sri Rāma's glorious life.

श्रीरामस्य कथाऽमृतं
स्वरसमानन्दाब्धिलब्धोदयं
श्रीरामस्य कवेरसार्द्र
कवितोन्मीलन्मधुस्यन्दनम् ।
स्वादु स्वादु पदेपदे प्रविलद्-
भक्तिप्रसादोज्ज्वले
श्रीरामाष्टपदीति कीर्तन परे
काव्ये पिबेयुर्बुधाः ॥

यदि गभीररघूद्वह सद्गुणे-
प्वतितरां अवगाह उदेष्यति ।
शृणुत गायत रामकवेरिमां
रघुवराष्टपदीं भुविभावुकाः ।

- आत्रेयस्वामिनाथस्य

किं देवैरितरैः प्रपन्नभरणे सन्देहकृद्भिर्नृणां
विन्दयं यदि तान् विमूढ इति मां
निन्देयुरार्या न किम् ।
किं देयं किमदेयमित्यविदुरं
ते देहिनां इष्टदं
वन्दे कञ्चन वञ्चनामृगरिपुं
मन्देतरश्रेयसे ॥

- रामभद्रदीक्षितस्य

The nector of Rāma's story has its own sweetness (because) it has sprung up from the ocean of bliss (of the great poet Vālmīki). Now this nectar flows in a majestic stream sprinkled with the honey of sanguine poesy of Rāma Kavi. It is contained in the musical lyrics called Rāmāṣṭapadi, lilting with serene devotion. May the discerning people drink it.

2. If there is a strong urge for delving deep into the great qualities of Rāma, then, Oh seekers of essence! please listen to and sing the Rāmāṣṭapadi of Rāma Kavi.

(Svāminātha Ātreya)

3. What is the use of going to other deities for solace, who look askance at the devotees as to whether they deserve any sympathy. If I go to them and ask for the same - would not the same people deride me as a fool? So I bow to him - who is a foe to the fraudulent deer - who never considers anything not to be given but gives whatever the devotee asks for. But I do not seek anything less than the ultimate moksha.

(Rāma Bhadra Dīkśitar)

श्लोकः -१ ।।

वंशे जन्मवते रवेर्मुनिपते : यज्ञावनं तन्वते
शैवं भञ्जयते धनुर्जनकजापाणिग्रहं कुर्वते ।
रामौजो हरते वनं प्रचलते नक्तञ्चरान्निघ्नते
लङ्केशं जयते स्वराज्यमवते रामाय तुभ्यं नमः ।।

In the first Aṣṭapadī, the poet gives a short resume of Rāma's life in evocative attributes. The following verse is a condensation of Rāma Carita.

Verse (1). Prefatory to the first Aṣṭapadī.

You are born in the Sun's race. You saved the sacrificial rituals of the leaders of the Rishis. You broke the bow of Lord Siva and you secured the hand of Jānakī (in marriage). You subdued the vain glory of Parasurama.You went to the forest and you destroyed the demons. You conquered Rāvaṇa, the Lord of Lanka. You ruled your own kingdom. Oh Rāma! Salutations to you.

।। प्रथमाष्टपदी ।।

(प्रळयपयोधिजले इतिवत्)

(मालवीरागेण आदितालेन गीयते)

श्रीमति सूर्यकुले अकरोः अवतारं
प्रापंयितुं भुवनमभारम्
राघव धृतमनुजशरीर
जय जय राम हरे ।। १ ।। (ध्रुवम्)

सुरगणसाह्यविधौ करुणारससान्द्र
दशरथदुग्धपयोनिधिचन्द्र ।। २ ।। (राघव)

कौशिकमखपाल भावितमुनिदार
पुरहरकार्मुक भञ्जन धीर ।। ३ ।। (राघव)

भार्गवगर्वहर पालितपितृवचन
विरचितखरमुखराक्षसहनन ।। ४ ।। (राघव)

विदळितकनकमृग गळितवधूसौख्य
कल्पितदिनकरसुतवरसख्य ।। ५ ।। (राघव)

Aṣṭapadī 1

(Similar to Praḷayapayōdhijalē)

(To be sung in the rāga Malavika set to Ādi tāla)

Rāma appearing in the human form, Hail Thee. (*This is the Dhruvapada, the refrain of the song and must be sung at the end of every lyric*) .

(i) You were born in the great race of Sūrya to make the earth lighter.
(ii) There is the stream of kindness in your heart for helping the (downtrodden) devas. You are the moon raising from the milky ocean i.e., Daśaratha.
(iii) You protected the sacrificial fire of Kauśika. You brought out the lady of Ṛṣi (sage Gautama) unscathed (from ignominy).You were brave enough to break down the bow of Lord Siva which destroyed the demons of three cities.
(iv) You bursted the vain glory of Bhārgava (Parasurāma). You honoured the dictates of your father (without any murmur). You killed the herd of demons led by Khara.
(v) You tore to pieces the golden deer. You missed the comfort of the company of your spouse. You made the son of Sun (Sugrīva) your friend.

स्तम्भितवारिनिधे सीतासोत्कण्ठ
रणहतसानुजसुतदशकण्ठ ।। ६ ।।   (राघव)

भूमिसुतारमण विधिमुखसुरपूज्य
चिरपरिपालितरघुकुलराज्य ।। ७ ।।   (राघव)

इति तव रामकवौ कथयति शुभचरितं
कुरु हृदयं सदयं सुखभरितं ।। ८ ।। (राघव)

श्लोकः -२ ।।

श्रृण्वन्ति ये गीतमिदं समग्रं भक्तया कृतं रामकवीश्वरेण ।
ते कृत्स्नरामायणवाचनस्य फलं लभन्ते श्रममन्तरेण ।।

(vi) You stunned the sea lord into submission. You were forlorn due to separation from Sītā. You finished off Rāvaṇa in war along with his brothers and sons.
(vii) You gave joy to Sītā on reunion. Brahma and other Dēvas worshipped you. You reigned the kingdom of Raghus for a long time.
(viii) Thus, Rāma Kavi is extolling your auspicious life. Please be kind enough to make my heart be dwelling on that brimming with joy.

----

(2) Those who listen to this song fully, composed by Rāma Kavi with devotion, will obtain easily the benefit of reading the whole Rāmāyaṇa.

।। द्वितीयाष्टपदी ।।

(श्रितकमलाकुच इतिवत्)

(भैरवीरागेण त्रिपुटतालेन गीयते)

दशरथपुण्यपरिपाक रक्षितलोक
भुवनपावन पुण्यश्लोक
जय जय राम हरे ।। १ ।। (ध्रुवम्)

हररमणीजप्यमानाख्य देवतामुख्य
पालय कृतभक्तसौख्य ।। २ ।। (जय)

नवकुवलयदलश्यामल हृदि कोमल
अव्याजकरुणालवाल ।। ३ ।। (जय)

संसारजलनिधिनाविक सुगुणभावुक
पालितनिजपदसेवक ।। ४ ।। (जय)

Second Aṣṭapadī

(Similar to Śritakamalākuca)

(To be sung in the rāga Bhairavī set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Victory, Victory to you, O! Rāma .

(i) All the good deeds of Daśaratha have fructified in you. You are protecting the world and your fame purifies the entire universe.

(ii) The spouse of Hara (Pārvatī) is reciting your holy name. You are the chief of celestials. You have provided comfort to your devotees.

(iii) Your colour is light blue, like the fresh water lily. You are soft in your heart. You are a reservoir from which kindness flows on its own accord.

(iv) You are the sailor carrying oars on the high sea of mundane life.You recognise even a small bit of good trait of your devotees. You are taking care of those serving your feet.

अज्ञानतमोऽम्भोज बान्धव दासबान्धव
परिचित पतगेन्द्र सैन्धव ।। ५ ।। (जय)

जगती मङ्गलनामधेय साधुविधेय
परमयोगिभागधेय ।। ६ ।। (जय)

कलिततापसतत्त्वबोधन मोक्षसाधन
सफलितशरसन्धान ।। ७ ।। (जय)

इति रामकविविरचितं मङ्गलगीतं
जयति श्रीहरिगुणमूतं ।। ८ ।। (जय)

श्लोकः -३ ।।
एतद्रामकवीश्वरेण रचितं गीतं रघूणां प्रभोः
श्रीकल्याणगुणैः अलंकृतपदं गायन्ति श्रृण्वन्ति ये ।
ते भोगानुपभुज्य चेह विपुलाभोगा विमुक्तामया
मुक्तास्संसृति बन्धनेन महताऽप्यन्ते लभन्ते हरिम् ।।

(v) You are the Sun against the darkness of ignorance. You are a kinsman of devotees. You have equipped yourself to ride over Garuḍa, the king of birds.

(vi) You have as your name the world's most auspicious term (Rāma) . You are easily accessible to holy men and you are the coveted prize of great yogis.

(vii) You have taught the secret truth to the sages. You are the instrument of deliverance. Your setting up of an arrow to the bow achieves always some good results.

(viii) Thus Rāma Kavi has composed an auspicious song that flourishes with the collection of Hari's great traits.

----

(3) This composition of Rāma Kavi, is adorned with the auspicious qualities of the Lord of Raghus.Those who sing or listen to the recital (of this song) will enjoy all the pleasures here (in this world) with purified bodies devoid of all illness and then are released from the strong bondage of mundane life. In the end, they reach Hari.

श्लोकः -४ ।।

यज्ञत्राणकृतेऽर्थितो दशरथो गाधेस्सुतेनात्मजं
कृच्छ्राल्लब्धमपि प्रियं तमृषये प्रादाद् वसिष्ठाज्ञया ।
श्रीरामोऽपि सलक्ष्मणो धृतधनुर्बाणो महान्तं शनैः
पन्थानं समतीत्य किञ्चन महारण्यं पुरः प्रैक्षत ।।

श्लोकः -५ ।।

दूरे दृष्ट्वा निबिडघटितस्निग्धजीमूतमाला-
लीलां बिभ्रच्छुतिकटुरटज्झिल्लिका नादभीमाम् ।
जीर्णारण्यं चिरखिलतया दुर्गमार्गप्रचारं
पप्रच्छ श्रीकुशिकतनयं विस्मयाद् रामभद्रः।।

श्लोकः -६ ।।

पृच्छते रामभद्राय कौतुकात् ताटकावनम् ।
जगत्यभ्युदयाशंसी शशंस कुशिकात्मजः ।।

(4) Daśaratha was petitioned to depute his son by Viśvāmitra, (the son of Gādhi) for giving protection to the sacrifice (he was performing). Though his dear son was born after severe austerities (and hence he would not like to part with him), he readily provided his son to Kauśika on the advice of Vasiṣṭā. Rāma, with his brother, taking only the bow and the quiver and, after treading a long distance, confronted a vast forest.

(5) He saw the forest from a distance which was very dense like a cluster of dark clouds and where the crickets were humming loudly piercing the ear drums.The forest was in ruins and abandoned with the tracks difficult to trek. Rāma, in dismay, asked the son of Kauśika (about the forest).

Verse (6). Prefatory to the Third Aṣṭapadī.

Viśvāmitra, aspiring for the betterment of the world, told about the forest of Tāṭakā to Rāma who was eagerly inquiring.

।। तृतीयाष्टपदी ।।

(ललितलवंगलता इतिवत्)

(वसन्तरागेण आदितालेन गीयते)

दिक्षु तरक्षु परिक्षुभिताखिल धावित भीतकुरङ्गे ।
प्रवितत रोहिण विटपिविलम्बित फूत्कृतघोरभुजङ्गे ।।
निवसति चिरमिह काचन यक्षी
राम निरुध्य वनं तदिदं पथि ।
खदिरहुताशसमाक्षी निवसति चिरमिह।। १ ।। (ध्रुवम्)

उन्मद महिष विषाण समुदूधृत मांसलपांसुकदम्बे ।
पृथुघन बृंहित नटनसमुत्सक बर्हिण चलितकदम्बे ।। २ ।।
(निवसति)

प्रतिपद निपतित नरमांसाशन भैरवफेरवजाले ।
विकट विशंकट लुटदति निष्ठुर घाटि करोटि विशाले ।। ३।।
(निवसति)

जगदशुभावह निजभुजविक्रम परिहृत मानुषचारे ।
इह गिलिताखिलवर्त्मनि कटुतर झिल्लीझाङ् कृतिघोरे ।। ४।।
(निवसति)

Third Aṣṭapadī

(Similar to Lalitalavaṅgalatā)

(To be sung in the Vasanta Rāga set to Āditāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh ! Rāma, a woman of Yakṣa clan, with eyes red like the burning logs of wood. is living here for a long time, seizing the whole forest on (our) way.

(i) In this forest, hyenas are roaming here and thither keeping the frightened deers always on the run in all directions.The branches of the wild trees are inter-twined with the hanging and hissing pythons which are long and fierce.

(ii) The wild buffaloes are digging with their sharp horns large clumps of mud and throwing the dust away. On the advent of thunderous clouds, the peacocks begin to dance with stretched feathers bracing the branches of trees.

(iii) Pieces of human flesh are scattered in every step of the fierce jackals who live on human flesh. The horrible pieces of neck bones and skulls are rolling slipshod in the hideous ditches.

(iv) The movement of human beings are hindered by the strong arms of the woman who is bent upon creating chaos. All the roads are blocked and the horrible sound of loud humming of the crickets is alarming.

इदमिह मलदकरूशसमाह्वय शालिसुजीर्णमरण्यम् ।
रचय रघूत्तम विनिहत ताटकमखिल तपस्विशरण्यम् ।। ५ ।।
(निवसति)

दुःसह कण्टक भयहरणादिह जगदभयं कुरु कामम् ।
स्त्रीवध पातक मतिमपि माकुरु पूरय मामक कामम् ।। ६ ।।
(निवसति)

धनुरपि सज्जय तर्जय दुर्जय यक्षवधूमतिभीमाम् ।
प्रगुण गुणध्वनिमपि कुरु राघव भीषय घनवनसीमाम् ।। ७।।
(निवसति)

यक्षवधू वन वर्णन पदमिह रामकवेरिति गीतम् ।
गायति यो भजते सः कदापि न दुर्गमकानन भीतिम् ।। ८ ।।
(निवसति)

(v) Once, this place was called Malada and Karūśa with plenty of paddy fields but now is a forest in ruins. Oh ! the greatest of Raghu dynasty, make this place a sanctuary fit for the sages to do penance by killing this demoness Tāṭaka.

(vi) Please do remove this source of unbearable fear caused to all by this Tāṭaka. Do not hesitate on the ground that it is a sin to kill a woman. Fulfill my desire.

(vii) Twang your bow and let this fearful Yakṣa woman tremble hearing the sound of your twanging the bow. Let that sound reverberate to all the frontiers of the forest and create fear.

(viii) This song of the poet Rāma describes the state of the forest occupied by the Yakṣa woman. Whoever sings this song will never face the fear of running into impregnable forest.

श्लोकः -७ ।।

हत्वा सुन्दवधूं अवाप्य च महान्त्यस्त्राणि सिद्धाश्रमे
मारीचादि निशाचरान् नियमयन् निर्विघ्नयज्ञक्रियः ।
वैदेहाध्वर दर्शनोत्सुकहृदा गाधेस्सुतेनादरात्
नीतो भावित गौतमर्षिदयितो रामो विदेहान् ययौ ।।

श्लोकः -८ ।।

समीक्ष्य रामं मिथिलानगर्यां
वीथ्यां प्रयान्तं स्मरसुन्दरांगम् ।
रूपेण तस्य अपहृतान्तरङ्गाः
पुरांङ्गनाः चक्रुरिमान् विलासान् ।।

------

(7) After killing Tāṭakā (Sunda's wife), Rāma received the initiation into divine weapons (from Viśvāmitra) in Siddhāśrama. He contained the onslaught of the demons led by Mārīcā and he facilitated the conduct of sacrifice without any impediment. Viśvāmitra was interested in witnessing the sacrifice performed by Vaidēha (i.e., Janaka) and Rāma was also taken along with him. On the way, Rāma united Ahalyā with her husband Gautama. Rāma (thereafter) reached the Vidēha country.

Verse (8). Prefatory to the Fourth Aṣṭapadī.

Having seen Rāma, with a beautiful form like that of Manmatha walking along the street of Mithila, the ladies of the city. were captivated by the beauty of Rāma and expressed themselves in the following gestures (indicative of amorous sentiments).

।। चतुर्थाष्टपदी ।।

(चन्दनचर्चित इतिवत्)

(रामक्रियारागेण आदितालेन गीयते)

काचन वीक्षितुं एनमनङ्गमिव उज्झितमण्डनलीला ।
अभजत सौधमपि त्वरया निजमगणितगुरुजनजाला ।। १ ।।

प्रविशति दाशरथौ नगरे सरोजदृशां अभिमानहरे।। (ध्रुवम्)

(प्रविशति)

कापि निनिन्द वधूरधिकं निजकुचभर जघननितम्बम् ।
रघुवरदर्शन जनितकुतूहल गमन विरचित विलम्बम् ।। २ ।।

(प्रविशति)

काचन लोचन देयमदादळिके महिळाञ्जन भङ्गम् ।
काप्यपलायत कमितरि पश्यति विवृतकुचा गतसङ्गम् ।। ३ ।।

(प्रविशति)

कापि ददौ क्ररपल्लवयोर्मणि नूपुरमस्मृतदेहा ।
सौधगवाक्षं गतमपराऽप्यनुदत् पृथुकुचपरिणाहा ।। ४ ।।

(प्रविशति)

नेत्रमहोत्सव एष नृणामिह दृष्टिपथात् अतियाति ।
एहि सखि त्वरयेति च काचित् अकूजदलज्जमभीति ।। ५।।

(प्रविशति)

Fourth Aṣṭapadī

(Similar to Candanacarcita)

(To be sung in the rāga Rāmakriyā set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

When Rāma enters the city attracting the attention of the lotus eyed damsels :

(i) One lady in her hurry to behold Manmatha like Rāma abandoned her make-up efforts half way and, not caring for the elderly folk in the house, she climbed up the stairs hastily.

(ii) Another girl cursed her weighty bosom and buttocks, because they delayed her fast run in exhilaration of seeing Rāma.

(iii) Another girl applied the eye cosmetic to the forehead as tilak forgetting her eyes. Another rushed to the company of girls with her blouse stripped in the presence of her beloved.

(iv) Another forgot herself and wore the anklets in her wrists. Another reaching the window pressed her bosom on the window pane.

(v) " My friend ! this feast to our eyes is crossing over our sight, Hurry up " shouted a lady losing her modesty and fear of elders.

काचन तूर्णमलक्तक सिक्तपदेन पुरःप्रचलन्ती ।
योषिददृश्यत हृद्यनुरागममान्तमिव प्रकिरन्ती ।। ६ ।।

(प्रविशति)

कापि गवाक्षपदेन समीक्ष्य रघुप्रवरं जनवृन्दे ।
हररति पतिरयमिति सादरं अञ्जलिनैव ववन्दे ।। ७ ।।

(प्रविशति)

कापि निपीय दृशैव विभुं हृदि भावनया विहरन्ती ।
विरहभयादपिहितनयनाजनि सौख्यमिवानुभवन्ती ।। ८ ।।

(प्रविशति)

रामकवेरिति गीतमिदं परिगायति या मृदुरागम् ।
कामयते तमनंगभयादिह योषिदुदञ्चित रागम् ।। ९ ।।

(प्रविशति)

श्लोकः -९ ।।

वरगुणगणारामं रामं समीक्ष्य सलक्ष्मणं
सपदि जनको राजा पूजां विधाय कुतूहली ।
दुहितृविषयां चिन्तामन्तर्वहन्ननयोः कथां
कुशिकतनयं पृच्छत्यच्छाशयं स्म सविस्मयः ।।

(vi) Another girl had applied the red resin in her feet excessively and ran leaving footprints on her path. It looked as though the lady was spilling out her abundant love.

(vii) Another damsel, seeing Rāma in the midst of a crowd, thought that this was the receptacle of Śiva's adoration and bowed to him with folded hands.

(viii) Another lady caught the image of Rāma through her devouring eyes and imprinted it in her mind and then closed her eyes tightly fearing escape of the image and enjoyed the bliss in full.

(ix) If a woman sings this song in a light tune, she begins to love Rāma intensely without any fear of cupid (luring her away to cheap desires).

Verse (9). Prefatory to the Fifth Aṣṭapadī.

Observing Rāma with Lakṣmaṇa closely and finding him to be a treasure house of all good traits, Janaka honoured him with due protocol happily. Deeply concerned about his daughter's future, he asked Viśvāmitra the details about these two brothers inquisitively.

।। पञ्चमाष्टपदी ।।

(निभृतनिकुञ्ज इतिवत्)

(काम्भोजिरागेण त्रिपुटतालेन गीयते)

मणिमयमण्डन मण्डितसुन्दर लोल शिखण्डक भूषौ ।
अन्योन्यसदृश सुरूपधराविह काविमौ मञ्जुलवेषौ ।। १ ।।

वद हे तापस तमिममुदन्तं । (ध्रुवम्)
मधुरतराकृति महीपतिलक्षण महितौ कावेतौ नितान्तम् ।।
(वद)

समदमदावळ गर्वितकेसरि मन्थरतरगति धीरौ ।
आजानुलंबित पीनभुजाविह काविमौ राजकुमारौ ।। २ ।।
(वद)

कर्णान्तविश्रान्त रक्तान्तलोचन सूचितमहाराजवंशौ ।
अन्योन्यसमानौ प्रमाणेङ्गितादिषु काविमौ तूणयुतांसौ ।। ३ ।।
(वद)

सुरमणिनवहेममसृणतनुद्युति पुनरुक्तरत्नकलापौ ।
अभिनवयौवन देहधराविह काविमौ करधृतचापौ ।। ४ ।।
(वद)

क्षत्रकुलोचित धीरगुणावपि शान्तौ तवाप्यनुरूपौ ।
मम नयनोत्सव पोषकराविह काविमौ मदनसुरूपौ ।। ५ ।।
(वद)

Fifth Aṣṭapadī

(Similar to Nibhṛtanikuñja)

(To be sung in the rāga Kāmbhōji set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh sage ! please give me particulars about these (young men), whose beauty excels extremely the insignia of royalty.

(i) Their wonderful head gear is studded with gems having beautiful frills on either side. Who are these two who are decently attired?

(ii) The gait of this boy has the grandeur of an elephant with rut and that of the other boy is like that of a proud lion with steady and firm steps. Their arms are long enough to touch their knees. Who are these princes?

(iii) Their eyes with red tinge on both ends, reaching out to the ears , clearly indicate their very high royal birth. Both are of equal height and gesture and carry the quiver of arrows on their shoulders . Who are these?

(iv) One has the hue of a blue gem (of Indra) and the other of resplendent gold matching the glow of the gem-set ornaments. Their pose and gait in carrying their bows indicate that they are just entering youth. Who are these?

(v) Though they have the robust candour of warrior tribe, they are composed enough to suit your company. Resembling Manmatha, they contribute to the enjoyment of pleasure to my eyes. Who are these?

ध्रुवमतिमानुषमस्त्यनयोरिह धाम किमप्यतिमात्रम् ।
श्रवणकुतूहलमातनुते मुनिकुलवर किं कुलगोत्रम् ।। ६ ।।
(वद)

त्रिभुवनमोहनकरमनयोरिदं ऋषिवर रूपमुदारम् ।
वीक्ष्यजनो भुवि विस्मयते हृदि को भजते न विकारम् ।। ७ ।।
(वद)

श्रीरामकविनेति वर्णितमद्भुतरघुवररूपविलासम् ।
गायतामनुदिनमनुभजते हृदि रघुपतिरनिशनिवासम् ।। ८ ।।
(वद)

श्लोकः -१० ।।

विश्वामित्रवचः प्रहृष्टजनकव्यादिष्ट दूतोदितैः
क्षिप्रं प्राप निजैर्जनैः दशरथः सीरध्वजस्यान्तिकम् ।
गोदानादि समस्तमाभ्युदयिकं कृत्वाथ रामादयः
चत्वारोऽपि विदेहराजतनयापाणीनगृह्णन्करैः ।।

श्लोकः -११ ।।

नवमिव मनःकामं रामं सकौतुकमङ्गलं
परिणयविधौ देव्या दिव्यां वहन्तमलङ्कृतिम् ।
ध्वनति गगने भेर्या तौर्यत्रिके सुरसुभ्रुवां
मिलितमभवद्विश्वं शश्वत् विलोकितुमादरात् ।।

(vi) Certainly their power is exceedingly higher than that of ordinary human beings. It will be a source of delight to me to hear as to which heredity they belong. Oh! the leader of the sages!

(vii) Of course, in your company they are dressed in the simple and austere attire of sages, yet it is grand enough to attract the attention of the three worlds. One is astounded at the fare. Who is not stupefied on seeing them?

(viii) This song depicts the wonderful beauty of Rāma's form. The vision of Rāma will always be bright in the hearts of those who sing this song.

------

(10) Janaka was pleased to listen to the reply of Viśvāmitra and sent messengers to Daśaratha, who, on getting the news, hurried to the presence of Janaka with all his retinue.The four performed all the preliminary rituals and they held the hands of the daughters of the Vidēha kings in marriage.

Verse (11). Prefatory to the Sixth Aṣṭapadī.

In the unique attire of auspicious wedding apparel which was in perfect union with that of the bride, Rāma was appearing fresh as a cupid in our minds. There was the chorus singing by the celestial lasses accompanied by the three fold instruments. There was the eager concourse of the people of the world to witness the function.

।। षष्टाष्टपदी ।।

(सञ्चरदधर इतिवत्)

(तोडि / देवगान्धारिरागेण त्रिपुटतालेन गीयते)

हरिद्राकण्ठविराजितप्रतिसर मङ्गळकङ्कणपाणिम् ।
जानकीकलितानुलेपन रञ्जित दीक्षांशुक उज्ज्वलश्रेणिम् ।। १ ।।

रामं परिणय समुचित वेषं । (ध्रुवम्)
स्मरति सुकृती कोऽपि हृदि साभिलाषाम् ।।

(रामं)

कल्याणमण्डप वेदिमध्यासीनं ऋषिगणमयपरिवारम् ।
भरतलक्ष्मणशत्रुघ्नैरपि कल्याणवेषैः अभिगतमुदारम् ।। २ ।।

(रामं)

वृद्धसुवासिनी जनकृत नवरत्न नीराजनाद्युपचारम् ।
निरुपमशिवचापभञ्जन परिहृतदुर्वार जनकविचारम् ।। ३ ।।

(रामं)

सरसवयस्यजनेन समं कृत विविधविनोदविलासम् ।
अनुगुणपति लाभसमुदित बहुतर वैदेहीहृदयविकासम् ।। ४ ।।

(रामं)

जानकीपरिणय सादरसुरमुक्तसुरतरुकुसुमसमूहम् ।
नारदतुम्बुरुमुख सर्वगन्धर्ववादित्रमुखरितगेहम् ।। ५ ।।

(रामं)

Sixth Aṣṭapadī

(Similar to Sañcaradadha)
(To be sung in the rāga Tōḍi / Dēvagāndhāri
set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

One must be gifted enough to have the ambition of remembering Rāma in the wedding garments.

(i) With turmeric paste in his neck, the sacred thread around his wrists and the sandal paste anointed by Jānakī on his breast wetting the marital dress, Rāma was brilliant.

(ii) Seated on the wedding dais, Rāma was surrounded by the group of sages. Bharata, Lakṣmaṇa and Śatrughna were also seated in their respective places merrily dressed in wedding attire.

(iii) Elderly ladies with long happy married life were doing Navaratna Nīrājana (*waving a plate full of holy water sprinkled with gems before the bridal couple - a ritual of blessing*). Rāma had removed the unsurmountable worry of Janaka by breaking the unparalleled bow of Śiva.

(iv) Rāma was enjoying the harmless pricks and pranks of his friends. Rāma has enabled the blossoming of the heart of Sītā with contentment of having obtained a suitable husband.

(v) The devas jubilant at the sight of Jānakī's wedding showered profusely the flowers of the celestial trees. In the marriage hall there were continuous concerts of instrumental music of Gandharvas led by Nārada and Tumburu .

अभिनवघन घनसारविलेपन कोमळ श्यामळदेहम् ।
परिणतहिमकर करनिकरैरिव धवल सजल जलवाहम् ।। ६ ।।
(रामं)

गौरीकल्याणेति गानरतेन्द्रपुरन्ध्रिजनोक्तिसमोदम् ।
नतनृपकोटीर कोटिलसन्मणि रुचिभररञ्जितपादम् ।। ७ ।।
(रामं)

श्रीरामकविवर विरचितरघुपति परिणयमङ्गळगीतम् ।
गायतामनुदिनमुदयति सद्मसु नित्यमहोत्सवजातम् ।। ८ ।।
(रामं)

(vi) The lustre of Rāma's body was light greenish and, with the powder of fresh purified camphor puffed on it, it looked like the glowing rays of full moon pervading over the clear heavy clouds.

(vii) The ladies of Indra were singing the traditional song of Gauri Kalyāṇaṃ and people reacted with joy in unison.The assembled kings bowed with the top of their head gears studded with gems touching and illuminating the feet of the new couple.

(viii) This song of benediction was composed by the poet Rāma Kavi on the occasion of the wedding of Raghupati. There will be daily celebration of happiness in the houses of those who sing this song.

श्लोकः -१२ ।।

याते गाधिसुते वनं रघुपतिः पित्रादिभिस्स्वां पुरीं
गच्छन् वर्त्मनि भार्गवस्मयहरः साकेतसन्तोषकृत् ।
पित्रा सद्गुणनन्दिना नियमिते स्वे यौवराज्यागमे
कुब्जाविघ्नवशात् अरण्यगमनेऽप्यासीत् समानस्थितिः ।।

श्लोकः -१३ ।।

सीतां वनानुगमनाय पुरः प्रवृत्तां
प्रीत्या निवर्तयितुमाजनुषः सुखार्हाम् ।
वस्तव्यतां प्रति वने बहुदोषजातं
भीतिप्रदं मृगदृशां निजगाद रामः ।।

श्लोकः -१४ ।।

सरयू सैकतोद्यानसञ्चारेऽप्यतिखेदिनौ ।
चरणौ ते महारण्ये कथं देवि भविष्यतः ।।

----

(12) Viśvāmitra returns to his hermitage in the forest. Rāma, while trooping back with his father's retinue to his country, vanquished the vanity of Bhārgava Rāma (Parasurāma) and made the people of Sākēta very happy. His father, happy at the good disposition of Rāma, decided to make him his successor i.e., crown prince. However, because of impediment created by the woman with a hump in her back i.e., Mantharā, Rāma had to go to the forest but he kept up his equilibrium on both the prospects.

Verses (13) & (14). Prefatory to the Seventh Aṣṭapadī.

(13) Sītā had already decided to follow him to forest. Rāma wanted to prevent it considering her living in comfort ever since her birth and so he began to retail the multitude of hazards that are fearful to frail ladies in forest life.

(14) "Your feet are so tender that they get hurt even when you tread on the soft sands of Sarayu. Oh my divine lady, how will they fare in the big forest ? "

Rama continues to reason out with Sītā in the next Aṣṭapadī.

।। सप्तमाष्टपदी ।।

(निन्दति चन्दनम् इतिवत्)

(सावेरि / सौराष्ट्ररागेण आदि / त्रिपुटतालेन गीयते)

तरुतलशयनं गतरसमशनं तदपि नताङ्गि दिनान्ते ।
वल्कलमनुचितमपि वसनं तव युक्तमतो न वनं ते ।। १ ।।

प्राणसमे मम सीते देवि प्राणसमे मम सीते । (ध्रुवम्)
मदुदीरितहितवचनं कलभाषिणि विशतु सुखं श्रवः सीते ।।
(प्राण)

व्यालमृगादनसमदमदावळसिंहगणा विवलन्ते ।
तत्र निशाचरकुलमभिधावति युक्तमतो न वनं ते ।। २ ।।
(प्राण)

अविरतमपि तपसा वनसीमसु श्रमसहमङ्ग गतं ते ।
वपुरतिमृदुलं शिरीषसुमादपि युक्तमतो न वनं ते ।। ३ ।।
(प्राण)

हिममरुदुग्रेष्वतिघनवृष्टिषु तत्र सुखं न लभन्ते ।
अपि च निरन्तरकण्टकसंहतियुक्तमतो न वनं ते ।। ४ ।।
(प्राण)

Seventh Aṣṭapadī

(Similar to Nindati Candanam)

(To be sung in the rāga Sāvēri / Saurāṣṭra set to Ādi / Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

You are the very breath of my life, Sītā (without which I cannot live). Your coaxing is very sweet, but let my words enter your ears and smoothen your mind.

(i) Oh frail girl ! You have to lie on the bare earth below a tree and eat food which is tasteless and that too only in the evening. Clothing of barks of the tree is never suave. These are quite unsuitable to you.

(ii) There will be long pythons (hanging from the trees) which will swallow a big deer wholly. Elephants sweating rut and fierce lions will be roaming. Further, the demons in groups will be running round. So forest life is not suitable to you.

(iii) Bearing all the discomfort always, you will have to do penance in the interior of the forest. Your frame is very tender like the flower of Acacia Sirisa. So forest life is not suitable to you.

(iv) The cold season in the forest, which will be very cruel with the chillness of the snow and incessant rains, will not give you comfort. Thorny bushes will be pricking and stinging you at every turn. So it is not suitable for you.

अनुदिनमपि घनभैरवफेरववाशितमपि च निशान्ते ।
श्रवणशुचं बहु जनयति मानिनि युक्तमतो न वनं ते ।। ५ ।।
(प्राण)

अविरलतरुतलसन्ततिसंकरपरिपथनेन वनान्ते ।
कलुषाम्भांसि सरांसि विलासिनि युक्तमतो न वनं ते ।। ६ ।।
(प्राण)

शिव शिव नूनमितोऽपि भयं बहु वरतनु तत्र दुरन्ते ।
स्मरसि पुरा शशिमुखि वचनं मम युक्तमतो न वनं ते ।। ७ ।।
(प्राण)

इति तव रामसमीरितमिदमिह मानय हितमिति कान्ते ।
सपदि निवर्तय हृदयमणूदरि युक्तमतो न वनं ते ।। ८ ।।
(प्राण)

श्लोकः -१५ ।।

कैकेय्या वरदानवञ्चितहृदा पित्रा नियुक्तं वने
सीतालक्ष्मणसम्युतं रघुपतिं सूतः सुमन्त्रो रथम् ।
आरोप्य व्यतिलङ्घ्य नैकनगरग्रामान्तसीमातटीं
गङ्गाया नयति स्म यत्र सबलः श्रीराममित्रं गुहः ।।

श्लोकः -१६ ।।

ततस्सुमन्त्रं नितरां रुदन्तमाश्वास्य रामः पितृगौरवेण ।
भार्यानुजाभ्यां वनमेव गन्तुं तदा अभवत् तापसवेषधारी ।।

श्लोकः -१७ ।।

तं तया कान्तयाऽरण्ये वस्तुं दशरथो गतम् ।
रामं विचिन्त्य हृदये तत्याज धृतिमात्मनः ।।

(v) & (vi) Every midnight, jackals will hoot horribly which will hurt your ears very much my lady. The forest is not suitable to you. The big trees growing closely knitted to each other will impede your movement in the thick forest. The ponds will be swampy with dirty water. So forest life is not suitable to you.

(vii) &(viii) Śiva Śiva, (*an expression of repugnance*), Oh slim lady, the forest will be more fearful with endless difficulties. Oh moon faced damsel, later you are going to remember these words. Oh my dear, take this discourse of Rāma (*the poet means himself*) for your good. Your hip is so small. So forest life is not suitable to you.Turn your mind from this proposal (of your accompanying me).

----

(15) & (16) Rāma was ordered to go to the forest by his father who was deceived by Kaikēyī on the pretext of boons. Sumantra, the charioteer took, on board of his chariot, Rāma who was joined by Sītā and Lakṣmaṇa. Crossing many cities and villages on the way at the end of which Gaṅgā flowed, he led them to the place where lived Guha, the friend of Rāma, with his retinue. Rāma consoled Sumantra whom he treated as his father and who was weeping profusely. Determined to go to the forest with his wife and brother, he changed to an ascetic's robe (*matted his hair with the juice of the fruits of a banyan tree*).

Verse (17). Prefatory to the Eighth Aṣṭapadī.

Daśaratha, lost his courage lamenting on Rāma going to the forest with Sītā.

।। अष्टमाष्टपदी ।।

(मामियं चलिता इतिवत्)

(भूपालरागेण त्रिपुटतालेन गीयते)

रम्यहर्म्यतलोचितौ मम पुत्रकौ वनसीमनि ।
सूत शंस कथं गतौ वद सीतयाऽसुखधामनि।। १ ।।
शिव शिव सुमन्त्र धरते क्वात्मजो विपिनेषु ।। (ध्रुवम्)

(शिव)

जानकी धृतवल्कला किमुवाच वीक्ष्य वनानि ।
लक्ष्मणोऽपि जगाद कानि सुलक्षणो वचनानि ।। २ ।।

(शिव)

सन्ततं परिवर्तते हृदि तन्मुखं स्मितशोभि ।
प्रातरर्ककरावमर्शसुफुल्लपद्मसनाभि ।। ३ ।।

(शिव)

ते हि धन्यतमा वनात् पुनरागतं सहजेन ।
लोकयन्ति पुरा सुतं मम ये दृशा प्रमदेन ।। ४ ।।

(शिव)

तद्वचांस्याकर्णयेयं कदा सुधामधुराणि ।
सहजगौरवविनयभारभरेण सूक्तधराणि ।। ५।।

(शिव)

Eighth Aṣṭapadī

(Similar to Māmīyaṃ Calitā)

(To be sung in the rāga Bhūpāla set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Alas! Śiva! Śiva ! How does Rama, my son, fare in the forest, Oh Sumantra?

(i) Oh Sumantra, my sons are used to luxurious life in the palace. How could they enter into the forest, which is a most inconvenient place?

(ii) Does Jānakī wear the hard bark of the trees ? What did she say on observing the forest? Lakṣmaṇa is a boy of high principles.What did he say?

(iii) Rāma's face with his blissful smile, which would resemble a blossoming lotus on the soft touch of the rays of the early morning sun, is rolling over in my mind.

(iv) They would be the gifted ones who are going to see my son with his brother and beloved returning. feasting their eyes with jubilation.

(v) When am I going to listen to his sweet words like nectar carrying wisdom spoken with natural rectitude?

न क्षणार्धमिहासितुं प्रभवामि हन्त गृहेषु ।
तत्र मां नय यत्र तौ मम पुत्रकौ विपिनेषु ।। ६ ।।

(शिव)

राघवानुगताधुनापि निवर्तते न चिराय ।
कातरेण हृदा समं मम दृष्टिरात्मसुखाय ।। ७ ।।

(शिव)

धीररामकवेरिदं भणितं हरिप्रणयेन ।
उषसि गायत श्रृणुत नन्दत सादरं हृदयेन ।। ८ ।।

(शिव)

श्लोकः -१८ ।।

श्रीरामोऽपि निवर्त्य सूतममरस्रोतोवहायाः परं
पारं प्राप्तुमना मनागिव वलक्ष्लज्ञां विदेहात्मजाम् ।
आरोप्य प्रथमं ततो गुहकरालम्बी विभुर्लाघवाद्
आरोहत् तरणिं धृतायुधभरः पश्चात् सुमित्रात्मजः ।।

श्लोकः -१९ ।।

तामासाद्य जगद्वन्द्यां गङ्गां मङ्गलदायिनीम् ।
पत्युः कुशलमव्यग्रा प्रार्थयामास जानकी ।।

(vi) I cannot stay a split second at home anymore. Please take me to the forest where my sons live.

(vii) My eyesight has followed Rāma to the forest and has not yet returned. My agitated heart also has followed it for its own solace.

(*Note :- The first line of this lyric is an echo of Vālmīkī Rāmāyaṇa verse*

" रामं मेऽनुगता दृष्टिरद्यापि न निवर्तते "

(viii) The serene poet Rāma has composed this with devotion. Sing this in the early morning or listen to this and enjoy it to your heart's content.

----

(18) Śrī Rāma, having disposed off Sumantra. wanted to cross the river Gaṅgā. Rāma took the hand of blushing Sītā and made her board the boat. He himself boarded the boat deftly catching the hand of Guha. Lakṣmaṇa boarded the boat carrying the weapons.

Verse (19). Prefatory to the Ninth Aṣṭapadī.

Sītā reaching the middle course of the river Gaṅga, adored by the whole world, prayed with due respect to Gaṅgā, the bestower of all prosperity, for the safety of her husband (as follows).

।। नवमाष्टपदी ।।

(राधावदन इतिवत्)

(घण्टा / मध्यमावधि रागेण आदितालेन गीयते)

प्रापय पुनरपि देवि पतिं मम कुशलिनमाशु नगर्याम् ।
तदनु तवाम्ब करोमि यथोचितविविधविचित्रसपर्याम् ।। १ ।।

कलये भवतीं सुरधुनि धुतभवभीतिम् (ध्रुवम्)
आगमान्तनुतवैभवशालिनि सज्जनताशिवतातिम् ।।

(कलये)

त्रिभुवनपावनसगरकुमारकसद्गतिदायिनि धन्ये ।
वनगमनोन्मुखमव दयितं मम तुहिनमहीधरकन्ये ।। २ ।।

(कलये)

मोक्षशिरोग्रहसुखगमनोचितसोपानाम्बुतरङ्गे ।
रघुकुलपालिनि देवि पतिं मम पालय भगवति गङ्गे ।। ३ ।।

(कलये)

जगदघनाशिनि जननि भगीरथनिरुपमकीर्तिपताके ।
त्वामिह नौमि सदा दयितं मम पालय भावितलोके ।। ४ ।।

(कलये)

देवि दयस्व कपर्दिकपर्दकमालतिकाकृतमाले ।
तटयुगसान्द्रितकुसुमितकेसरनवकृतमालतमाले ।। ५ ।।

(कलये)

Ninth Aṣṭapadī

(Similar to Rādhāvadana)

(To be sung in the rāga Ghaṇṭā / Madhyamāvati set to ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh Gaṅgā! I contemplate on you as the remover of fear of mundane life. Thus the Upanishads extol your greatness. You are bestowing all benefits to good people.

(i) Please bring back my husband safely to the city very soon (at the end of the period of deportation). Then I shall offer you pūja elaborately with all accessories.

(ii) Oh! venerable Gaṅgā, you have given liberation to the sons of Sagara who made the three regions of the world pure (by bringing you to the land). Oh, the daughter of the mountain covered with snow! My husband is keen on forest life. Please protect him.

(iii) You, in high tide, are the staircase to reach the highest summit of deliverance. Oh Divine Gaṅgā! you have taken care of Raghū 's clan. Please take care of my husband also.

(iv) Oh mother! You wash away the sins of the world. You are the victory flag of fame of the inimitable Bhagiratha. The world is safe in your custody. I bow to you. Please protect my husband.

(v) You are locked in the matted hair of Śiva like a string of jasmine flowers. On both the banks of your course, there are creepers of saffron entwining with the fragrant Tamāla trees. Please show indulgence to us.

मुरहरचरणसरोरुहमधुरसनिरुपमपूर्णविलासे ।
अनुदिनमपि बहुतरभयशालिनि पालय नो वनवासे ।। ६ ।।

(कलये)

विलसति विकसितसरसिजनिर्गतमलिपटलं तव नीलम् ।
मञ्जनकृज्ञनदेहसमुद्गतमिव घनपातक जालम् ।। ७ ।।

(कलये)

रामकवेरिति गीतमुदारपदावलिकोमलबन्धम् ।
अनुदिनमपि पठतां हरते भुवि जह्नुसुता भवबन्धम् ।। ८ ।।

(कलये)

श्लोकः -२० ।।

तीर्त्वा विष्णुपदोद्भवामथ भरद्वाजं प्रयागे मुनिं
नत्वा तद्वचसा विचित्रविपिने द्राक् चित्रकूटे गिरौ ।
कृत्वा पर्णकुटीं वसन् प्रमुदितः सौमित्रिशुश्रूषया
वैदेहीं समलोभयद् कतिपयं कालं रघूणां पतिः ।।

श्लोकः -२१ ।।

जनकजावनलोभनसम्भवद्रुचिरसौ चिरसौरभभृद्द्रुमाः ।
गिरितटीर्वि विधाः समदर्शयत्स सरसां सरसामपि च श्रियम् ।।

(vi) You are filled with the incomparably sweet honey of the lotus feet of Nārāyaṇa. We have to face fearful tracts at every step. So protect us in the forest life.

(vii) The band of honey bees after sucking the honey from the lotuses are flying in a blue haze. It looks as if the bundle of sins is fleeing out of the holy men bathing in your ghats.

(viii) *(The poet is really pleased with the composition of this lyric as he says that)* this is a song with most appropriate words falling in line in a string. Gaṅgā removes the shackles of mundane life of those who sing this song daily.

----

(20) Rāma crossed the river which was born in the toe of Viṣṇu i.e., Gaṅgā and prostrated (at the feet of) Bharadvāja at Prayāga. On his advice he went to Citrakūṭa of wonderful sights and had a hermitage built there and lived happily. He was pleased with the service of Lakṣmaṇa and spent some time cajoling Sītā.

Verse (21). Prefatory to the Tenth Aṣṭapadī.

Intending to create interest in the forest in Sītā, Rāma took her around showing the fragrant trees and trekking the small slopes of the hills (reached) the banks of sweet lily ponds.

।। दशमाष्टपदी ।।

(समुदितमदने इतिवत्)

(सावेरि / गुम्भगाम्भोजिरागेन त्रिपुटतालेन गीयते)

इह सुमजटिलं कङ्केळिपटलं विलसति मधुराधरे ।
चम्पककुसुमं परिमलैरसमं विरचये कबरीभरे ।। १ ।।
दयिते विपिने विहर सुखं सुमुखि यथेष्टमधुना ।। (ध्रुवम्)

(दयिते)

इह पश्य नलिनी सुविवृतदलिनी कलयति हृदयमुदम् ।
अपचिनु वकुलं परिमलबहुलं कुरु भुजशिखरे पदम् ।। २ ।।

(दयिते)

सुरभितककुभं लोकय गगनं विहरणरसिके वने ।
मालतिनिचयो विलसतु कुचयोरुपरि ते रुचिरानने ।। ३ ।।

(दयिते)

तव भुजयुगलं मालति मृदुलं वेष्टय ननु मे गले ।
सुमतरुसविधं प्रापये निबिडं विचर मया सह कोमले ।। ४ ।।

(दयिते)

अनुरागादयि ते वनसीम्नि देवि चिरं वसतोऽपि मे ।
अवरोधादधिकं सुखमनवधिकं भवति प्रमदोत्तमे ।। ५ ।।

(दयिते)

Tenth Aṣṭapadī

(Similar to Samuditamadanē)

(To be sung in the rāga Sāvēri / Gumbhagāmbhōji set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh! my dear, darling of sweet face! enjoy yourself as you please in this forest.

(i) Oh Sītā with sweet lips! see these Aśōka trees blooming all over with red flowers. Smell these Campaka flowers of unique fragrance (you know honeybees do not suck honey from these flowers because its sweetness is a little violent). Shall I put some on your tresses?

(ii) See here, these lotuses with petals open are very pleasing. Placing your feet on my shoulders you may collect these Bakula flowers of muted fragrance.

(iii) You seem to enjoy roaming around the forest. Sweet fragrance is pervading the atmosphere. Let these jasmine flowers be placed on your breast (by me). You are blushing beautifully.

(iv) Oh graceful! come on, let your arms that are so delicate as string of jasmine flowers cover my neck. Let me take you to the tree shade dense with flowers. Move along in my embrace.

(v) Oh the greatest of ladies! When I am in the thick forest, in your company, even for a long time, there will be pleasure in no small measure for me which is much more than that available in the comfortable chambers of the palace.

शुचिमांसमधुना भावितमधुना स्वीकुरु धरणीसुते ।
उपविश विमले विनतद्रुमतले शीतलमृदुमारुते ।। ६ ।।
(दयिते)

अतिदूनौ चरणौ कृतवनचरणौ विधराङ्के मम साम्प्रतम् ।
खेदापनयनं मृदुतररचनं कलयामि यथा ते हितम् ।। ७ ।।
(दयिते)

श्रीरामकविना निगदितममुनाऽऽद्दतमार्यकविसंसदा ।
वैदेहिललितं रघुवरमहितं विधुनोतु दुरितं सदा ।। ८ ।।
(दयिते)

श्लोकः -२२ ।।

नीतो राक्षसनाशनाय मुनिभी रामो दिशं दक्षिणां
पश्यन्नाश्रमवासिनः स्वयमपि द्राक् पञ्चवट्याश्रयः ।
सीतालुब्धदशास्यचोदितवलन्मारीचमायामृग-
व्याकृष्टो निहतेन तेन करुणाक्रन्दैरभूत् वञ्चितः ।।

श्लोकः -२३ ।।

श्रान्तो भृशं तदनु पञ्चवटीकुटीर-
मागत्य तत्र जनकेन्द्रसुतामपश्यन् ।
मोहाकुलो विरहकातरधीर्वनान्ते
विष्वक् भ्रमन् बहुविधं विललाप रामः ।।

(vi) Oh daughter of earth! take this pure piece of meat soaked in honey. The branches of the trees are bent so low. It is shady and breezy. Let us retire here.

(vii) Your tender feet look fatigued. Leave them in my lap now. I shall massage softly to soothe them and make your feet comfortable.

(viii) Rāma Kavi hopes that this lyric will have the approval of the august assembly of poets, (because it contains) the light gaiety of Sītā that has the approval of Rāma and singing this song will wash of sins.

----

(22) The sages took Rāma in the direction of south with the intention of finishing off the demons. He saw the plight of those living in the hermitage and so took abode at Pañcavaṭī. Rāvaṇa was coveting Sītā and so he induced Mārīca to help him. Mārīca led away Rāma in the garb of an illusory (golden) deer. He was killed by Rāma who was deceived by the howling of Mārīca.

Verse (23). Prefatory to the Eleventh Aṣṭapadī.

Very much fatigued, Rāma returned to the hermitage. He could not find Sītā there. Bewildered and disheartened at the separation of Sītā, he ran hither and thither in the forest and wailed profusely.

।। एकादशाष्टपदी ।।

(वदसि यदि किंचिदपि इतिवत्)

(मुकारिरागेण झंपतालेन गीयते)

दरहसितसुन्दरं तव वदनपंङ्कजं
दर्शय सकृन्मम सलीलम् ।
तरलतरलायते हृदयमधुनाधिकं
वहति परितापमतिवेलम् ।। १ ।।

वने क्वासि सीते (ध्रुवम्)
वचनमयि देहि सुमनस्यम्
मयि वद निरागसि क्रोधमुपयासि किं
मुञ्च परिहासमतिदूरम् ।। (वने)

प्रेयसि सहायतां प्राप्य किल ते मया
गहनभुवि देवि चिरकालम् ।
नगरमपि मुञ्चता स्वजनमपि मुञ्चता
न गणितमभूद् सुखजालम् ।। २ ।। (वने)

प्रणयिनि परीक्षितुं किमुत मम मानसं
क्वचन गहने किमसि लीना ।
अलमलमितोऽधिकं विरहचकितोऽस्मि मे
जीवितकला भवदधीना ।। ३ ।। (वने)

Eleventh Aṣṭapadī

(Similar to Vadasi Yadi Kiñcidapi)

(To be sung in the rāga Mukāri set to Jhampa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh Sītā! where are you in the wood? Please reply and soothe my mind. Are you angry with me when I am not at fault? Please avoid teasing me from far away.

(i) Please show me once your beautiful playful smiling face which is verily a lotus. My heart is quivering in overwhelming distress!

(ii) Having your supporting company in the forest, after leaving the city and kinsmen, I would not care for any other comfort for a long time.

(iii) Are you testing (my sincerity) by hiding yourself somewhere in the forest, my dear? It is enough. I cannot any more bear the pangs of your separation. My very breathing depends on you.

रहितमधुनैकया भुवनमखिलं त्वया
शून्यमिव भाति मम नूनम् ।
मम किमयोध्यया प्राणवहनेन वा
स्फुरति मम न प्रतिविधानम् ।। ४ ।।

(वने)

समयमिममुपलभ्य दुर्विषमशरपातकी
मम पुनरुपांशुवधकारी ।
तनुरपि च सज्ञयत्यहह निहतोऽस्म्यहं
शिव शिव विधिस्तदनुसारी ।। ५ ।। (वने)

बिल्वसदृशस्तनी क्व नु कथय बिल्व सा
तिलकरुचिरां ब्रूहि तिलक वामाम् ।
क्षितिभृतामधिनाथ कापि नृपसुन्दरी
वीक्षिता यदि भवेत् शंस रामम् ।। ६ ।। (वने)

(iv) I am bereft of only you. But the whole world seems to be hollow. Certainly so. Without you what is the use of Ayōdhyā? Why should I keep my breath in tact? I do not see anyway out of this misery.

(v) The rogue who is known as Manmatha, finding this loophole of despair, is leading me towards slow death. My body is reeling under this stress. Oh! I am lost. My fate is also playing into his hands. Alas!

(vi) Oh Bilva tree! tell me where is my beloved whose bosom resembles your fruits. Oh Tilaka tree! she is very particular about her tilaka in her forehead (*mark of Kumkum on the forehead*). She seems to be weary of me. Where is she? Oh Lord of the mountains! did you see a queen of extraordinary beauty? Please reveal.

Note :- The above mentioned query of Rāmā in Vālmīki Rāmāyaṇa is an important landmark in Sanskrit Literature. The situation is :-

Rāma, in his most disturbed state of mind, shouts at the opposite hill thus :

" कच्चित् क्षितिभृतां नाथ दृष्टा सर्वाङ्गसुन्दरी "

(Araṇya Kāṇḍam 64th Sarga Ślōka 29)

Oh lord of the mountains! was a lady very beautiful with all her features seen by you? The opposite hill echoed the same sequence, which Rāma took to mean

"Yes, Oh Lord of all kings, a very beautiful lady was seen !"

Here, the pun is on the word क्षितिभृतांनाथ *which means "mountain" and also " king".*

राममयजीविते रघुवंशदीपिके
हा महीवरपुत्रि हा सुशीले ।
देहि मे प्रतिवचनं देहि मम दर्शनं
हा प्रिये मम हृदनुकूले ।। ७ ।। (वने)

रामकविना भणितमिति भूमिकन्यका
रहितरघुनायकविलापम् ।
श्रवणमधुरं सदसि गायतां नहि भवति
मानिनीजनविरहपापम् ।। ८ ।। (वने)

Rāma shouts again "Where?". This is also echoed "Where?". Rāma gets angry with the hill taking it to be willfully indolent.

"क्रुध्दोऽब्रवीत् गिरिं तत्र सिंहः क्षुद्रमृगं यथा
तां हेमवर्णां हेमाङ्गीं सीतां दर्शय पर्वत ।
यावत्सानूनि सर्वाणि न ते विध्वंसयाम्यहम् ।। "

(Araṇya Kāṇḍam 64th Sarga Ślōkas 30 & 31)

(In sudden anger he told the mountain, as the lion would command lesser animals, " O mountain, show me Sītā who is lovely and fair as gold. Otherwise, I shall destroy all your crests ").

[*This episode conveying extreme distress, depicted so effectively by Vālmīki, has been adopted verbatim by Kālidāsa in his* विक्रमोर्वशीया.]

(vii) Am I not your sustenance? Are you not a beacon light of Raghū's dynasty? Oh daughter of the earth! Oh repository of all virtues! Oh my dear! Most agreeable to my heart! Please reply. Please show me your face.

(viii) This elegy of poet Rāma Kavi dealing with the wailing of Rāma on separation from Sītā will be sweet to listen in any concert and eliminate the sin resulting in marital separation.

श्लोकः -२४ ।।

शोकोन्मत्तमना वने सहभुवा रामो विचिन्वन् प्रियां
प्रत्येणं प्रतिबर्हिणं प्रतिगिरि प्रत्यापगं प्रत्यगम् ।
पृच्छन् लक्ष्मणसान्त्वितः प्रतिपदं गच्छन् ददर्शाग्रतः
कस्याप्याहवलक्षणं हतहयं निर्भिन्न सूतं रथम् ।।

श्लोकः -२५ ।।

तमागतं वीक्ष्य रघुप्रवीरं अन्वेषमाणं जनकेन्द्रपुत्रीम् ।
प्राणैर्लुठद्भिः निजकण्ठपीठे मुह्यन् मुहुः प्राह शनैः जटायुः ।।

----

(24) Rāma, losing his bearings, wandered, accompanied by his brother, in the forest searching for Sītā, querying every deer, every peacock, every hill, every river and every tree. Lakṣmana consoled him at every step. On his way, he came across a spectacle of a war field with a fallen horse and a chariot with the wounded driver.

Verse (25). Prefatory to the Twelfth Aṣṭapadī.

Jatayu, the great vulture, his life breath lingering in his throat, saw Rāma who was coming there in search of Sītā and spoke to him thus in a sinking voice.

।। द्वादशाष्टपदी ।।

(स्मरसमरोचित इतिवत्)

(सारङ्गरागेण त्रिपुटतालेन गीयते)

अनुकलसमुदित निजतनुकम्पा
रावणजलधरमिलितेव शंपा ।
नीता सुररिपुणा सीता (ध्रुवम्)
निशिचरपतिना अतिकृपणा ।। १ ।। (नीता)

परिधृतमृदुतरनवहेमवसना
गमनरभसलोलसिञ्जानरशना ।। २ ।। (नीता)

क्रोशन्ती भयभारपरवशकरणा
हा राम हा लक्ष्मणेति सकरुणा ।। ३ ।। (नीता)

तरलितसारङ्गशाबकनयना
भूषणपातनस्फुटीभवदयना ।। ४ ।। (नीता)

मद्वधदर्शनबहुलितचिन्ता
पुनरपि तेनैव हृता तव कान्ता ।। ५ ।। (नीता)

यामोषधीमिव विचिनोषि भुवने
सा देवी मत्प्राणैस्सह राम विपिने ।। ६ ।। (नीता)

Twelfth Aṣṭapadī

(Similar to Smarasamarōcita)

(To be sung in the rāga Sāraṅga set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Sīta, the destitute, was taken away by the lord of nocturnal bandits (demons), the enemy of Dēvās.

(i) Her frame was trembling every second like the lightning in the grip of dark clouds i.e., Rāvaṇa.

(ii) She was wearing a light transparent veil over her golden apparel. Her golden waistband was twinkling in her hurried movements.

(iii) She was wailing out pitiably "Oh Rāma, Lakṣmaṇa". All her limbs were trembling in utter fear.

(iv) Her eyes were quivering like those of a fawn, and she was marking her route by throwing ornaments one by one on the way.

(v) Very much worried over by my slaughter (by Rāvaṇa), your lady was again taken over by him.

(vi) Whom you were searching in the dense forest like a medicinal plant, she has been taken away along with my life breath.

Note :-This is an echo of a verse from the Vālmīki Rāmāyaṇa reproduced below.

यामोषधिमिवायुष्मन्नन्वेषसि महावने ।
सा देवी मम च प्राणा रावणेनोभयं हृतम् ।।

(Araṇya Kāṇḍa Canto 67, Verse 15)

अपहृता मूढेन विन्दे मुहूर्ते
एष्यति न चिरेण महनीयकीर्ते ।। ७ ।। (नीता)

श्रीरामकविवरकृतिमिति पठतां
वितरति रघुपतिः श्रियमतिवितताम् ।। ८ ।। (नीता)

श्लोकः -२६ ।।
तं संस्कृत्य जटायुषं पितृसखं सीताप्रवृत्त्युत्सुको
हत्वा घोरकबन्धमस्य वचसा सुग्रीवसख्यादृतः ।
गच्छन्नेव वने तपस्विपटलीशुश्रूषया विश्रुतां
रामः कामपि सन्ददर्श शबरीमातिथ्यदानोत्सुकाम् ।।

श्लोकः -२७ ।।
अथ सा काचन सिद्धा भक्तिनिबद्धा तपस्विनी शबरी ।
वन्यफलैः किल रामं जगदभिरामं समर्हयांचक्रे ।।

(vii) But the fool has chosen a wrong moment to steal, Oh my lord of adorable fame !.She is going to come back to you.

(Anything that is stolen in a time interval by name "Vinda" is got back soon by the loser).

(viii) To those who sing this song (composed by Rāma Kavi), Rāma bestows extensive wealth.

----

(26) Rāma, performed the obsequies to Jaṭāyu, the friend of his father. He was keen on finding the whereabouts of Sītā. Killing the obnoxious Kabandha and, on his advice, seeking the friendship of Sugrīva, he moved on in the forest. Rāma came across Śabarī, who was famous for her services to the hermitage of sages and, now, waiting to receive him.

Verse (27). Prefatory to the Thirteenth Aṣṭapadī.

She was a woman of attainment, attuned to devotion and doing penance. She offered fruits of the forest to Rāma, the darling of the world.

।। त्रयोदशाष्टपदी ।।

(पश्यति दिशि दिशि इचिवत्)

(शङ्कराभरणरागेण त्रिपुटतालेन गीयते)

पक्वानि स्वयमेव तरुमूर्ध्नीमानि
दयया भक्षय राजरम्भाफलानि ।
नाथ विभो रघुनाथ विभो (ध्रुवम्)
स्वीकुरु नानावन्यफलम् ।। १ ।। (नाथ)

मधुरमधुरिमकेसरजालं
त्वत्कृते मया नीतं तदिदं रसालम् ।। २ ।। (नाथ)

कर्कन्धुफलमिदमत्यन्तरुचिरं
ईषदम्लमपि ते खादने मधुरम् ।। ३ ।। (नाथ)

स्वरसपरिणतमिदमिह पनसं
भवदर्थमुपनीतमतिशयसरसम् ।। ४ ।। (नाथ)

स्फुटितानि दाडिमफलानि गृहाण
गोस्तनीस्तबकानि मामनुगृहाण ।। ५ ।। (नाथ)

इदमतिश्रमहारि सरसमपित्तं
अङ्गीकुरु विटपिपक्वं कपित्थम् ।। ६ ।। (नाथ)

Thirteenth Aṣṭapadī

(Similar to Paśyati Diśi Diśi)

(To be sung in the rāga Śaṅkarābharaṇa set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh my lord! Oh lord of Raghū's dynasty! please accept these fruits of different kinds.

(i) These plantain fruits have ripened while on the trees. Please take these.

(ii) This mango is all juice. I have collected this for you (after a long search).

(iii) This purple jujube fruit is very tasty though a little sour but sweet at the end.

(iv) This jack-fruit, allowed to ripen on its own time, is an excellent selection of extraordinary sweetness brought by me for your sake.

(v) These pomegranate fruits resembling the udder of the cow full of milk have split up with gem-like sweet beads. Condescend to me and take it.

(vi) This wood apple fruit too is ripened in the tree. This is soft and devoid of bile. This will remove your extreme fatigue. Please accept.

अतिसुक्ष्मरसबीजमिदमिह पृथुलं
भक्षय वनजम्बुफलमतिमृदुलम् ।। ७ ।। (नाथ)

त्वत्कृते मया देव स्वादं स्वादं
गुप्तानि फलान्येवं मोदं मोदम् ।। ८ ।। (नाथ)

श्रीरामकवेरिति गीयतां गीतम्
प्रतिदिनमृष्टान्नदानप्रतीतम् ।। ९ ।। (नाथ)

श्लोकः -२८ ।।
शबर्यां यातायां त्रिदिवमनुनीतो हनुमता
रवेः पुत्रं मित्रं सपदि विरचय्याग्निसविधे ।
सखिप्रेम्णा रामो हृदयगतमाधिं कथितवान्
तदा सुग्रीवोऽपि स्वयमनुपदं वालिचकितः ।।

श्लोकः -२९ ।।
सख्यं विधाय सहसा रघुपुङ्गवेन
पुत्रस्तदा दिनपतेर्मुदितः कपीन्द्र : ।
तं वालिनं रणमुखे निहतं कपीनां
राज्यं स्वहस्तगतमेव चिराय मेने ।।

श्लोकः -३० ।।
कथय कपिपते कथं विशिष्टो जगति कथं बलपौरुषस्स वाली ।
इति रघुपतिना तथा नियुक्तो हरिपतिरित्थमुवाच वालिशक्तिम् ।।

(vii) These wild plums have small sweeter pulps and are plumpy. Consume a little.

(viii) I have tasted all the fruits, found them palatable to you and preserved them with care for your sake.

(ix) This song of (Rāma Kavi) would enable the provision of good food, if sung, every day.

----

(28) Śabarī left for heaven. Hanumān persuaded Rāma and made Sugrīva, the son of sun god, a friend of Rāma in a formal ritual in the presence of fire. Rāma confided his grief to his intimate friend. In utter fear of Vālī (his brother), Sugrīva did the same.

(29) Having secured his friendship of Rāma, Sugrīva, the leader of monkeys was pleased. Sugrīva was elated at the prospect of finishing off Vālī in the battle and securing the kingdom of the monkeys in his hands.

Verse (30). Prefatory to the Fourteenth Aṣṭapadī.

Tell me, Oh lord of monkeys! how is Vālī great in this world? What is his strength? and how valiant is he? Thus, prompted by Rāma, Sugrīva recounted the prowess of Vālī thus :

।। चतुर्दशाष्टपदी ।।

(वहति मलयसमीरे इतिवत्)

(आनन्दभैरवी / पन्तुवरालि रागेण आदितालेन गीयते)

अवनिधरशिखरजालं कन्दुकमिव सलीलम् ।
क्षिपति वियति विपुलं धरति पुनरपि सखेलम् ।। १ ।।
स किल रघूत्तम वाली पितृविक्रमशाली ।। (ध्रुवम्)
(स किल)

अपि च पुनरेकसालं विदलयति विशालम् ।
वहति निजभुजबलं मम सकलविपदि मूलम् ।। २ ।।
(स किल)

स हि चतुरुदधिवारिण्युषसि नियमकारी ।
अटति विमललहरीमयमनुदिनमविकारी ।। ३ ।।
(स किल)

सहज इति नाममात्रं भवति न मम मित्रम् ।
अहरत मम कलत्रं अहमिह तव दयापात्रम् ।। ४ ।।
(स किल)

परिचितविविध प्रदेशं श्रीरामधृतनिदेशम् ।
मामव सहजसदृशं रचय रिपुविनाशम् ।। ५ ।।
(स किल)

Fourteenth Aṣṭapadī

(Similar to Vahati Malayasamīrē)

(To be sung in the rāga Ānandabhairavī set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh the greatest of Raghus, Vālī has inherited the prowess of his father (Indra).

(i) He will cut the top of the hills, throw it up in the sky as a ball and catch it with ease.

(ii) Also, he splits the big tree with a broad girth into two. Such is the strength of his arms which are the root cause of all my troubles.

(iii) He performs his morning ablutions with the water of the four seas (situated in the four directions) and plunges into the waves everyday and comes out unhurt (*by the sea monsters*).

(iv) Brotherhood between us is only nominal (not real). There is no cordiality between us. He stole my wife. I am at your mercy.

(v) I know all the places in the world. I await the command of Your Highness, Śrī Rāma. *(This expression includes the signature of the poet for this Aṣṭapadī)*. Please treat me as your brother and let my foe perish.

श्लोकः -३१ ।।

आश्वास्याथ कपीन्द्रमस्य जनयन् कामं बलप्रत्ययं
हत्वा वालिनमाहवे रघुपतिः सुग्रीवराज्यप्रदः ।
तिष्टन् माल्यवतस्तटे शरदुपारंभेऽपि कामातुरं
सुग्रीवं प्रति सन्दिदेश स मृषाकोपाकुलो लक्ष्मणम् ।।

श्लोकः -३२ ।।

रामक्रोधद्विगुणितरुषं लक्ष्मणं वीक्ष्य भीत्या
सुग्रीवेणानुनयनकृते प्रेषिता भूषिताङ्गी ।
स्रंसत्कांची स्खलितगमना मन्द मन्दं प्रयान्ती
वाक्यैरेवं प्रणयमधुरैः सांत्वयामास तारा ।

(31) Rāma consoled Sugrīva and proved his own valour to his satisfaction. He killed Vālī in the battle and bestowed the kingdom to Sugrīva. He was staying in the Malyāvan till the advent of autumn. Even then, Sugrīva was indulging in love sport. Feigning anger, Rāma despatched Lakṣmaṇa to him with a message .

Verse (32). Prefatory to the Fifteenth Aṣṭapadī.

Sugrīva, finding Lakṣmaṇa doubly angered than Rāma, was frightened and he persuaded Tārā to assuage Lakṣmaṇa (out of his anger). Tārā adorned herself in her best attire, and, allowing her waistband to slip and with tottering steps, she walked very slowly. She tried to convince (Lakṣmaṇa) in endearing terms (of Sugrīva 's loyalty).

।। पञ्चदशाष्टपदी ।।

(अनिलतरल इतिवत्)

(पुन्नागवरालिरागेण आदि / त्रिपुटतालेन गीयते)

दिशि दिशि जनकदुहितृविचयाय
प्रहितमहाबलकपिनिचयाय ।
कुप्य न वानरभूभुजे सुहृदे क्रुध्य न ।। १ ।। (ध्रुवम्)

(कुप्य न)

समधिगताभिनव विभवयुताय
विषयसुखेन चिरमसुहिताय ।। २ ।।

(कुप्य न)

लघुतरकपिकुलधृतजननाय
नरवर राघवहितमननाय ।। ३ ।।

(कुप्य न)

त्वदुपकृतिमपि स गणयति नितरां
स्मृतिमपि मुञ्चति वपुषि च न पराम् ।। ४ ।।

(कुप्य न)

न खलु स कञ्चन पुनरपराधं
कलयति परिहर सुहृदि विरोधम् ।। ५ ।।

(कुप्य न)

Fifteenth Aṣṭapadī

(Similar to Anilatarala)

(To be sung in the rāga Punnāgavarāli set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Please do not get angry with a friend. He is now the king of monkeys (so it is not proper for you to do so). Do not get enraged.

(i) He has already ordered his valorous commanders to find out the whereabouts of Sītā in all directions.

(ii) He has just now got into new riches. He has very long since been denied of worldly pleasures.

(iii) After all he is born in a lowly clan of monkeys of easy virtue, but he is definitely interested in the cause of Rāma, the great man.

(iv) He counts on your benevolence in high esteem. At the same time he is not able to get rid of the infatuation of flesh.

(v) He never means any offence to you. Please abandon this hostile attitude to a friend.

प्रणमति कपिपतिरिह कुरु करुणां
प्रशमय दृशमपि समधिकमरुणाम् ।। ६ ।।

(कुप्य न)

विशिखनिवहमिव गिरमतिपरुषां
श्रावय कर्णे न कुरु पदमरुषाम् ।। ७ ।।

(कुप्य न)

श्रीरामकविवरकथितवचनानि
प्रपठतो दिशति हरिरिह सुखानि ।। ८ ।।

(कुप्य न)

श्लोकः -३३ ।।

सीतां मार्गितुमुद्यतेषु कपिषु प्रोल्लंध्य वारांनिधिं
लङ्कायां परितो विचित्य हनुमानत्यन्तचिन्ताकुलः ।
दीनामैक्षत राक्षसीभिरभितः संरक्षितां शिंशुपा-
मूले देहविसर्जनव्यवसितां देवीं स्मरन्तीं पतिम् ।।

श्लोकः -३४ ।।

रावणमन्दिरनिहितां राघवरहितां जगत्त्रयीमहिताम् ।
अतिसाहससन्निहितां जनकेन्द्रसुतामुवाच पवनसुतः ।।

(vi) Please see! the lord of monkeys is prostrating before you. Kindly bring down the extreme reddishness from your eyes.

(vii) Please do not frown anymore. Please do not shoot your sharp missile like words into his ears.

(viii) Hari bestows all prosperities to all those who study these words of Rāma Kavi.

------

(33) Monkeys trotted out in search of Sītā. Hanūmān crossed over the ocean (*i.e., reached Lanka)* and there he searched for her everywhere. Hanūmān was worried very much. He found (at last) Sītā in a pitiable state surrounded by demonesses under an Aśōka tree. She was about to commit suicide. The divine lady was in deep thought for her husband.

Verse (34). Prefatory to the Sixteenth Aṣṭapadī.

Sītā, who was adored by all the regions of the world and who, separated from her husband, was now imprisoned in Rāvaṇa's custody, was about to commit a rash act. At that moment, Hanumān spoke to her.

।। षोडशाष्टपदी ।।

(हरिरभिसरति इतिवत्)

(यदुकुलकांभोजिरागेण आदि / त्रिपुट तालेन गीयते)

तव पतिरनुजेन विजयते कुशली
त्वामाह कुशलं त्वयि प्रेमशाली ।
राघवे सर्वथा कुरु मा विषादमये ।। १ ।। (ध्रुवम्)

(राघवे)

एष्यति रघुपतिरिह सेनारजसा
मम वचनश्रवणादनुतरसा ।। २ ।।

(राघवे)

निन्दति निजमपि बहुधा शरीरं
तव विरहे गुरुमिव भूमिभारम् ।। ३ ।।

(राघवे)

नाश्नाति न पिबति न च याति निद्रां
ध्यायति भवतीं सदा हृदि भद्राम् ।। ४ ।।

(राघवे)

मशककीटमपि देवि न चाङ्गात्
रामोऽपनयति विरह विवशोऽन्तरङ्गे ।। ५ ।।

(राघवे)

Sixteenth Aṣṭapadī

(Similar to Harirabhisarati)

(To be sung in the rāga Yadukulakāmbhōji set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh lady ! grieve not over Rāghava on any account.

(i) Your husband along with his brother is hale and hearty. He is very much attached to you. He inquires about your health.

(ii) Immediately on learning the news from me, Raghupati is going to storm over here raising the dust from the feet of his large army.

(iii) He despises his own body as a heavy burden on earth in your absence.

(iv) He neither eats food nor drinks, nor goes to sleep and is always contemplating on your safety.

(v) Never does he remove the insects crawling over his body. He is insensitive to himself on your separation.

त्वन्मयहृदयेन दिशि दिशि भवतीम्
अवलोक्यानुपलभ्य शुचं याति महतीम् ।। ६ ।।

(राघवे)

वहति मन्मथबाणहतमपि करणम्
हा सीते क्वासीति विलपति करुणम् ।। ७ ।।

(राघवे)

श्रीरामकविवरकृतिमिति पठताम्
वैदेही वितनोति मतिमतिसुहिताम् ।। ८ ।।

(राघवे)

श्लोकः -३५ ।।

दत्वा प्रत्ययमङ्गुलीयकमतो गत्वा स भङ्क्त्वा वनं
हत्वा मन्त्रिसुतान् अथाक्षमपरान् रक्षोगणानाहवे ।
बद्धः शक्रजिता पितामहवचः सम्मानयन् मारुतिः
नीतो रावणसन्निधिं विगतभीर्बन्धं क्षणादच्छिनत् ।।

श्लोकः -३६ ।।

दशवदनसमीपे मुक्तपैतामहास्त्रः
तदनु तदनुजानां श्रृण्वतामग्र एव ।
विगतभयकलङ्कः कीर्तयन् रामकीर्तिं
मृदुपरुषगभीरं वाक्यमूचे हनूमान् ।।

(vi) His heart consumed in your thoughts, he turns to every direction to see you and, failing in the effort, he grieves very much.

(vii) Bearing the sense organs in agony afflicted by the arrows of cupid, he weeps pitiably " Oh Sītā ! where are you?".

(viii) Those who study this composition will be blessed with a sympathetic heart by Sītā.

----

(35) Hanūmān presented the ring (*thereby creating confidence in Sītā about himself*) and went about destroying the garden. He killed all the sons of ministers, Akṣa (the son of Rāvaṇa) and other group of demons who accosted him in battle. (*Though Hanūmān was immune to Brahmāstra on the benediction of Brahma)*, he obliged to be captured by Indrajit (in deference to the words of Brahma) and was led to the court of Rāvaṇa. He tore away from the bondage without fear.

Verse (36). Prefatory to the Seventeenth Aṣṭapadī.

Released from the hold of Brahmāstra, in the presence of Rāvaṇa, and the brothers of Rāvaṇa who were listening attentively, and having no trace of fear, Hanūmān hailed Rāma's fame. Hanūmān discoursed in a soft but forceful tenor.

।। सप्तदशाष्टपदी ।।

(विरचितचाटुवचनम् इतिवत्)

(कल्याणीरागेण त्रिपुट / आदितालेन गीयते)

हरिपतिराह सखा भवतो बहु कुशलमनामयदं ते ।
विसृज नरेन्द्रवधूं स हि तिष्ठति निश्चितधीर्भवदन्ते ।। १ ।।
वक्ष्ये हितवचनं निशामय निशिचरनाथ (ध्रुवम्)

रघुपतिदूतमवेहि च मामिह वायुसुतं हनुमन्तम् ।
दशरथनयविरोधकृतं भुवि मूर्तमिवाङ्ग कृतान्तम् ।। २ ।।
(वक्ष्ये)

प्लवगचमूरिह सत्वरमेष्यति दुष्करसमरविशङ्का ।
इयमपि राक्षसराज भविष्यति भस्ममयी तव लङ्का ।। ३ ।।
(वक्ष्ये)

त्वं किल यद्भुजमूलनिपीडन पीडितमस्तकशाली ।
सोऽपि रघूत्तमविशिखहतो भुवि कीटइवाजनि वाली ।। ४ ।।
(वक्ष्ये)

अलमहमङ्ग भवन्तमपारबलं समरे विनिहन्तुम् ।
रघुपतिपत्रिबलिस्त्वमये कथमाकलये भुवि मन्तुम् ।। ५ ।।
(वक्ष्ये)

Seventeenth Aṣṭapadī

(Similar to Viracitacāṭuvacanam)

(To be sung in the rāga Kalyāṇī set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

I am going to tell you something beneficial to you. Listen carefully, Oh Lord of Demons.

(i) First, our lord Sugrīva inquired about your welfare and health. He has conveyed this message through me "Please release the lady of Rāma. He is determined to finish you off".

(ii) I am Hanūmān, the son of wind god Vāyu and at present the messenger of Raghupati. Please understand that I am the embodiment of Yama (the god of death), provoked by the enmity you have sustained against the son of Daśaratha.

(iii) Without a second thought, the monkey army is fast approaching you for a formidable war. Oh! the king of demons, your city of Laṅka will be a huge pile of ash very soon.

(iv) You know Vāli who kept you in your armpit crushing your head. He was also killed like a worm by the arrow of Raghūttama.

(v) I myself am capable of destroying you along with your vast army in the battle, but you are destined to be the victim of Rāma's weapons. How can I commit this blunder?

रक्ष कुलं न च बलमपि नाशय श्रृणु सुहृदुक्तमवैरम् ।
प्रकुपितराघवहुतभुजि मा भज दशमुख शलभविकारम् ।। ६ ।।
(वक्ष्ये)

अपि विधिमन्दिरमपि शिवमन्दिरमनुभजसे यदि भीत्या ।
रघुपतिमुक्तशरो न विमुञ्चति जीव यथोचितमत्या ।। ७ ।।
(वक्ष्ये)

गायति रामकवेरिति यो मृदुसरसपदावलिगीतम् ।
व्यवहृतिकौशलमेति स भूपतिसदसि गिरामवि गीतम् ।। ८ ।।
(वक्ष्ये)

(vi) Save your clan. Do not cause the destruction of your force. Listen to the advice of a friend without prejudice. Do not fall a prey to the anger of Rāma as locusts would in the mighty flames of fire.

(vii) In your mortal fear, you may run to the house of Brahma or that of Śiva for succour, but the darting arrows of Rāma will not miss you. Try to live with proper perception.

(viii) Whoever sings this song of Rāma Kavi, which is brimming with sweet and soft string of words, gains competence to sing similar songs in the court of a king.

श्लोकः -३७ ।।

क्रुद्धेनाथ दशाननेन वसनैः फुच्छेऽग्निना दीपिते
लङ्कां भस्ममयीं विधाय जलधौ संशाम्य सीतां पुनः ।
दृष्ट्वा जाम्बवदङ्गदादिनिकटं प्राप्य क्षणान्मारुतिः
सीतावृत्तमशेषतस्समवदत् सञ्जीवयन् वानरान् ।।

श्लोकः -३८ ।।

तारेयेन हनूमताभ्यनुमताः शाखामृगाणां गणाः
सुग्रीवस्य सुरक्षितां मधुवनीमुल्लंध्य सोल्लुण्ठनम् ।
रामं लक्ष्मणसङ्गतं गिरितटे सोत्साहमेत्य क्षणात्
साहंपूर्विकमक्रमेण गणशस्सर्वं शशंसुः प्रियम् ।।

श्लोकः -३९ ।।

सीतोदन्तशुभाक्षरामृतरसास्वादेन रामो मनः-
सन्तापज्वरहारिणा प्रमुदितः प्रेमोक्षितैर्वीक्षितैः ।
पश्यन् वायुसुतं प्रशस्य बहु तं मध्ये हरीणां मुहुः
बाहुभ्यां परिरभ्य साश्रुनयनः पप्रच्छ सीतास्थितिम् ।।

श्लोकः -४० ।।

उद्याने दशकन्धरेण निहिता नक्तंचरीवेष्टिता
किं ब्रुते मनुते च किं कथमसून् धत्ते प्रिया जानकी ।
ब्रूहि ब्रूहि कपे पुनः पुनरिति श्रीरामचन्द्रेरितः
सीतायै मनसा नतिं विरचयन्नूचे तदीयां दशाम् ।।

----

(37) Rāvaṇa, in his fury of anger, caused the setting ablaze of the tail of Hanūmān who flared up in flames and brought the city down and turned it into ashes. He cooled himself in the ocean. He called on Sītā again and returned to the company of Jāmbavān, Aṅgada and others in fraction of a second. He told the predicament of Sītā in its entirety to them and brought back a fresh lease of life for them.

(38) Aṅgada and Hanūmān permitted the company of monkeys to enter the wine brewery discarding the high protection of Sugriva (and drank to their heart content). Then they trooped hurriedly to the presence of Rāma in the company of Lakṣmaṇa in the hillside and with exuberance told, in chorus, the happy news jostling one over the other.

(39) Chewing and digesting the sweet manna of words of Sītā's safety which quelled the fever of mute suffering so long, Rāma became very happy. He showered Hanūmān with an endearing look of kindness. He praised him profusely and embraced him -- in the midst of happy monkeys with both hands ardently. With tears of bliss rolling out of his eyes, he questioned him on Sītā's predicament.

Verse (40). Prefatory to the Eighteenth Aṣṭapadī.

Is she kept in the custody of female demons by Rāvaṇa? What does she say? What does she think (of me)? How has my dear Jānakī been able to keep life herself in tact? Tell me, Oh Hanūmān. Thus goaded by Rāma, Hanūmān (turning to the direction of where Sītā was) made obeisance to Sītā from his heart and told about her sorry state.

।। अष्टादशाष्टपदी ।।

(स्तनविनिहित इतिवत्)

(बिलहरिरागेण त्रिपुटतालेन गीयते)

अविरलगलदश्रु वहति सा नयनं ।
मुञ्चति न कदापि भूतलशयनम् ।। १ ।।
जानकी राम जानकी विरहे तव सीदति ।। (ध्रुवम्)
(जानकी)

शुक्लप्रतिपच्चन्द्ररेखेव सुकृशा ।
कातरतया विरहे तव विवशा ।। २ ।।
(जानकी)

भवदुपगमनाय शोकविमूढा ।
अविरतमपि मनोरथमधिरूढा ।। ३ ।।
(जानकी)

मलिनांशुक धूलि धूसरदेहा ।
मुहुरपि हाहेति जातविमोहा ।। ४ ।।
(जानकी)

दशमुखविनाशाय जीवितमार्या ।
वहति सा कुपितोऽहिरिव भार्या ।। ५ ।।
(जानकी)

उपवनशकुनानामपि दयनीया ।
रोदिति शिंशुपातल शयनीया ।। ६ ।।
(जानकी)

Eighteenth Aṣṭapadī

(Similar to Stanavinihita)

(To be sung in the rāga Bilahari set to Tripuṭa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Rāma! alas! Jānakī is ḍecaying in the agony of separation.

(i) Tears are rolling down from her eyes incessantly. Lying on the earth, she never raises herself up.

(ii) She is very lean just like the thin streak of the moon (on the night next to the new moon day). She is despondent in the despair of separation from you.

(iii) Though deep in sorrow, she is scheming to joining you by building castles in the air all the time.

(iv) Her garments are dirty and her body is dusty. Crying Ha! Ha! she swoons very often.

(v) She is holding on to her life in tact for the annihilation of Rāvaṇa like a hurt and angry cobra.

(vi) Even the small birds of the garden pity her. She weeps lying on the bare floor under the Aśōka tree.

मूर्तिरिव सा करुणारसधारा ।
शिव शिवानधिगतशोकाब्धिपारा ।। ७ ।।

(जानकी)

श्रीरामकविवरकृतमिति गीतम् ।
गायतामनुदिनमपि सुप्रभातम् ।। ८ ।।

(जानकी)

श्लोकः -४१ ।।
राज्ञःकपीनां द्रुतमाज्ञयाऽ थ समागतैर्वानरसैन्यपालैः ।
समावृतो दाशरथिः पयोधेः पौलस्त्यनाशाय तटं प्रपेदे ।।
श्लोकः -४२ ।।
उपजलधिनिविष्टैरुद्धतैर्युद्धमार्गे
हरिपतिभिरसंख्यैस्सादरं सेव्यमानः ।
चिरमवनिकुमारीं चिन्तयन्नन्तरङ्गे
कथमपि रघुनाथस्तां निशामध्युवास ।।

(vii) She looks as if she is the embodiment of the continuous flow of self pity and helplessness. Alas! Śiva! She does not see the shore of the ocean of sorrow anywhere.

(viii) May those who sing this song composed by poet Rāma Kavi, wake up to a bright tomorrow.

----

(41) On the express orders of the King of Vānarās (monkeys), many commanders with their armies assembled at Rāma's camp. Surrounded by them Rāma reached the shore of the ocean on the mission of destruction of Paulastya (i.e., Rāvaṇa).

(42) The leaders kept them (i.e., armies) under control on the shore of the sea. They were agile and impatient for war. Lost in the thought of the daughter of the earth (i.e., Sīta) throughout the night, Raghunātha somehow spent the night in low spirits.

श्लोकः -४३ ।।

अत्रान्तरे विरहिमण्डलचण्डमानोः

चन्द्रस्य सान्द्रविशिखाभमयूखजालैः ।

मन्दानिलेन च भृशं परिपीड्यमानो

रामो विमुच्य धृतिमित्थमुवाच दीनः ।।

श्लोकः -४४ ।।

वाहि वात यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश ।

त्वयि मे गात्रसंस्पर्शः चन्द्रे दृष्टिसमागमः ।।

श्लोकः -४५ ।।

इत्यादि बह्वसदृशं परिमुक्तकण्टं

रामो रुदन्नवरजेन समाहितोऽपि ।

कामेन काममतिनिर्दयमर्द्यमानो

न स्वस्थधीरजनि मानववंशनाथः ।।

श्लोकः -४६ ।।

आकर्णपूर्णकुसुमायुधचापवल्ली-

दुर्वारसर्वविशखावलिभिन्नचेताः ।

सीतावियोगविधुरः प्रवरो रघूणां

शोकाकुलः स्मरमुपालभतातिदीनः ।।

----

(43) In the meanwhile, the moon which is very hostile to the lovers in separation, appeared in the horizon spreading its sharp rays that stung Rāma like arrows. A gentle breeze blew and that was also stinging. Rāma lost his bearings and pleaded with them thus :

(44) Oh southern wind! are you not blowing from the south where Sītā is? Please caress her on your way and me too instantly. Oh moon! I am looking at you. Thither Sītā too would be looking at you. Please mingle the sights of both of us.

(*The above Ślōka is a verbatim quote of Vālmīkī Rāmāyana Ślōka. Apparently the poet must have felt that no other words can adequately bring out the real feeling of Rāma at that time.*)

(45) When Rāma was blabbering thus, Lakṣmaṇa tried to console him. Yet, the great leader of human race was beside himself deeply hurt by the heartless cupid.

Verse (46). Prefatory to the Nineteenth Aṣṭapadī.

The cupid was shooting the sharp flower darts after drawing the chord of the bow up to his ears which could not be thwarted. Rāma was hurt to the core. Forlorn due to separation from Sītā, Rāma chided cupid for adding to his miseries.

।। एकोनविंशाष्टपदी ।।

(कथितसमये इतिवत्)

(आहिरिरागेण झम्पतालेन गीयते)

अहह वितनोषि मयि सुचिरमपि पौरुषम् ।
प्रकटयसि विरहवति धिगिह तव साहसम् ।। १ ।।
बाधसे मदन किमये प्रियाविरहकातरं माम् ।। (ध्रुवम्)

(बाधसे)

विरचयसि शिव शिव पिशाचीव पीडनम् ।
भवसि यदि शूर इह धुरि धर शरासनम् ।। २ ।।

(बाधसे)

नियतमसवोऽपि बत दधति बहुभारताम् ।
शरणमिह को नु मम त्वयि वहति वैरताम् ।। ३ ।।

(बाधसे)

दलय न शरेण मां हृदि वसति जानकी ।
अदयहृदयोऽसि बत विरहिबधपातकी ।। ४ ।।

(बाधसे)

प्रहर मयि काममयि विरहिषु कुतूहली ।
प्रहर न तु तां क्वापि जीवति यदि मैथिली ।। ५ ।।

(बाधसे)

Nineteenth Aṣṭapadī

(Similar to Kathitasamayē)

(To be sung in the rāga Āhiri set to Jhampa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh Manmatha! why are you bothering me, a destitute in the absence of my beloved?

(i) You are demonstrating your prowess for long against me, a shattered soul separated from my dear. Fie upon your belligerence.

(ii) You are tormenting me like a heartless devil. Śiva Śiva. If you are a warrior, confront me with real weapons.

(iii) Even the (weightless) breath is too burdensome to me. When you (my son) too turn enemy against me, to whom I will turn for refuge.

(iv) Please do not split my heart as Jānakī lives there. You are heartless attacking weaklings in separation.

(v) If you are so happy at teasing the separated souls, hit me to your heart's content but not her, if at all she is alive somewhere.

विधुरपि च हन्त मे विधुरयति चेतनाम् ।
त्वमपि यमदूत इव दिशसि बहुयातनाम् ।। ६ ।।

(बाधसे)

परिलुठति जीवितं बहुकृशममङ्गले ।
देहविगमे मम किमपरमिह मङ्गले ।। ७ ।।

(बाधसे)

इति सरसरामविभुभणित मुपगीयताम् ।
निजयुवतिजनविरहभयमिह विमुच्यताम् ।। ८ ।।

(बाधसे)

श्लोकः -४७ ।।
अत्रान्तरे दशमुखेन हितोपदेशात्
निर्भत्सिताय सहजेन विभीषणाय ।
राज्यार्थिने रघुपतिः शरणागताय
दत्त्वाऽभयं च सखितां च मुदं प्रपेदे ।।
श्लोकः -४८ ।।
तदनु स नभसोऽवतीर्य हर्षात्
शरणममुं करणैस्त्रिभिः प्रपन्नः ।
उपजलधि विभीषणः प्रसन्नं
सविनयमित्थमुवाच रामचन्द्रम् ।।

SANSKRIT SANSTHAN DEEMED UNIVERSITY (UNDER MINISTRY OF H.R.D. GOVT. OF INDIA)
ACCESSION NO. 2G011
DATE 12/11/09

(vi) Even the moon exhausts my senses. Alas! You, as a messenger of the Lord of Death, are heaping unbearable suffering on me.

(vii) My life is lingering on the edge under a spell of inauspiciousness. If the body goes what else is the use of any prosperity?

(viii) Sing this poignant song of Rāma's separation and be free from the fear of separation from your spouse.

----

(47) In the meanwhile, Rāvaṇa discarded his brother Vibhīṣaṇa with contempt for giving proper advice and Vibhīṣaṇa, keen on getting the kingdom, surrendered to Rāma who gave him shelter and accepted him as friend. Rāma was happy.

Verse (48). Prefatory to the Twentieth Aṣṭapadī.

Then Vibhīṣaṇa happily descended from the sky on the seashore and submitted himself to serve Rāma sincerely by words, deeds and thoughts. Rāma was pleased. Vibhīṣaṇa expressed his submission to Rāma in the following manner:

ACCESSION NO.
DATE

।। विंशाष्टपदी ।।

(रजनिजनित इतिवत्)

(आरभिरागेण आदितालेन गीयते)

सन्त्यज्य धनदारदारकसहोदर बन्धुमित्रकमशेषम् ।
त्वामेव शरणागतोऽस्मीह मां कुरु सुग्रीवांगदनिर्विशेषम् ।। १ ।।

राम पालय कृपालय पालय नतावनदीक्षाम् । (ध्रुवम्)
सादरमथ मयि कुरु करुणामृतसङ्गतापाङ्गनिरीक्षाम् ।।

(राम)

सकृदेव प्रपन्नाय तवास्मीति याचते अभयं सर्वभूतेभ्यो ददामीति।
व्रतमिदं समाकर्ण्य याम्यहं शरणं
राज्यार्थी त्यज वा रक्ष वा यथेच्छम् ।। २ ।।

(राम)

सर्वलोकशरण्य सकल वीराग्रगण्य मामपि कुरु सखिपदे देव ।
त्रिभुवनकण्टकमिह घातयिष्यामि तवभार्याहरमचिरादेव ।। ३ ।।

(राम)

Twentieth Aṣṭapadī

(Similar to Rajanijanita)

(To be sung in the rāga Ārabhī set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh Rama! Oh veritable source of kindness! Save me. Keep your promise of protecting those who surrender at your feet. Let me be the receptacle of your compassion from the corner of your eyes filled with nectar of condescension.

(i) I have completely abandoned all the attachment for wealth, wife, children, brothers, kinsman and friends. I have surrendered to you. Please treat me as equal to Sugrīva and Aṅgada.

(ii) I have heard of your vow "I would protect all those living beings who prostrate at least once at my feet" and who proclaim "I belong to you". Hence I have come to you seeking the kingdom. It is for you to decide. You may discard me or accept me as you please.

Note:- The poet attaches so much importance and sanctity to the divine promise of Śrī Rāma that he incorporates verbatim the sequence in the lyric even at the cost of breaking the metre and rhyme. Singers should recite this portion in a balanced attunement to the Tāla , without any mutilation of the text or they can do Ālāpana.

(iii) You are the final repose for all the world. You are the mightiest among the mighty. Please accept me also as your friend. I shall assist you immediately in vanquishing the tormentor of the three worlds who has stolen your wife.

जानामि रण चर्यामस्त्ररीतीरपि जानामि राक्षसमायाम् ।
जानामि रघुकुलनायक तावक भुजयुगशक्तिममेयाम् ।। ४ ।।
(राम)

जनकसुताप्रतिदानविधौ बहुकथितोऽपि हितवचनानि ।
तानि न गृह्णाति मर्तुकाम इव विविधभेषजरचनानि ।। ५ ।।
(राम)

वरदानदर्पितमपि नैकशापहतायुषमाहवकुण्ठम् ।
शमय मया सह समिति सहायेन सपरिकरं दशकण्ठम् ।। ६ ।।
(राम)

याचस्व जलनिधिमधुना सैनिकपारगमनाय पन्थानम् ।
दास्यति न चेदयमस्त्रविदांवर कलयामोघास्त्रशरसन्धानम् ।। ७।।
(राम)

श्रीरामकविसूक्तमिति शरणागतभक्तविभीषणवादम् ।
प्रतिदिनमुषसि सुधामधुरं पठ विसृज सखे भवखेदम् ।। ८ ।।
(राम)

(iv) I am an adept in warfare and also in wielding different weapons. I am aware of all the illusory tricks of the demons. I am also conscious of your never failing immeasurable prowess of your arms.

(v) I tried my best to advise my brother with convincing arguments to return Sītā. He does not accept the practical advice as a patient in deathbed would resist all medicine.

(vi) Extremely proud and confident in the efficacy of divine boons, my brother has accumulated equal number of curses on his head and also has been defeated in battles. It will be easy for you, with my effective assistance, to finish off Rāvaṇa with all his retinue.

(vii) Please request the ocean to afford passage for your army. If he does not accede to your request, you are learned enough to set an unfailing arrow to your bow and so do it.

(viii) Please recite this song, which is as sweet as nectar, of Vibhīṣaṇa's request to Rāma, as conceived by the poet Rāma Kavi, early in the morning daily and get rid off the sorrow of mundane life.

श्लोक: -४९ ।।

इत्थं विभीषणगिरा रघुनन्दनोऽपि
दर्भेषु वारिधितटे नियतः शयानः ।
नादर्शयद्व्रत यदा जलधिः स्वरूपं
रोषात् तदा धनुषि भीममिषुं युयोज ।।

श्लोक: -५० ।।

सर्वाम्भःपरिशोषणाय दधतं सज्जीकृतं कार्मुकं
कोपाध्मातमवेक्ष्य तं त्रिजगतां कोदण्डदीक्षागुरुम् ।
वाचं सानुनयं प्रसादनपरामूचे प्रणम्योत्थितो
भीतः प्राञ्जलिरञ्जसा रघुपतिं दीनो नदीनो भृशम् ।।

(49) Taking cue from Vibhīṣana's words, Rāma lied on the spread of darbha grass and waited with determination. When the ocean did not appear in person, Rāma set up a sharp arrow to his bow in anger.

Verse (50). Prefatory to the Twenty-first Aṣṭapadī.

Rāma, the sole preceptor of bow warfare was fuming with anger got ready for drying up the all the water of the ocean with his arrow. Sensing this, the poor Lord of the Rivers appeared before Rāma and fell at his feet frightened, He rose up and, with folded hands, spelt out these words in an assuaging tone to Rāma.

।। एकविंशाष्टपदी ।।

(रतिसुखसारे इतिवत्)

(केदारगौलरागेण आदितालेन गीयते)

तव शरदाहं विषहे नाहं संहर संहर कोपम् ।
मयि कुरु हृदयं संप्रति सदयं तव हितमिदमनूरूपम् ।। १ ।।

रघुवरचरणं तव मे शरणं मयि कुरु मा बत रोषम्। (ध्रुवम्)
परिहर चापं त्यज सन्तापं कलय निजाश्रितपोषम् ।।

(रघुवर)

गतिमिह दीनां पश्य नदीनां त्वयि कुपिते सविकारम् ।
मयि किल मन्तुं नार्हसि मन्तुं शमय कलुषमतिघोरम् ।। २ ।।

(रघुवर)

नतजनरक्षा तव किल दीक्षा दृष्टमिदं ननु काके ।
कलयसि परुषं जलपरिशोषं किमिति मयीह वराके ।। ३ ।।

(रघुवर)

त्वष्टृसुतोऽयं मामकतोयं स्तम्भयतां नलनामा ।
प्रचलतु नाना वानरसेना चरणैरेव हि भीमा ।। ४ ।।

(रघुवर)

रिपुवधहेतुं त्वत्कृतसेतुं त्रिभुवनपावनरूपम् ।
सुचिरमहेयं शिरसि वहेयं दर्शनदूरितपापम् ।। ५ ।।

(रघुवर)

Twenty-first Aṣṭapadī

(Similar to Ratisukhasārē)

(To be sung in the rāga Kēdāragaula set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Oh Raghuvara! your feet are my refuge. Do not get angry with me. Please keep your bow aside. Please get over your despondency and provide solace to your wards.

(i) I cannot bear the brunt of your arrows. Please quell your anger. Make your heart well disposed towards me. It will be quite becoming of your good self.

(ii) Please see the poor fate of these rivers in the face of your angry disposition. Please do not find fault with me. Please clear your mind out of this horrible confusion.

(iii) Your vow is to protect those who fall at your feet. The crow (Jayanta) is a witness to this. Why do you exhibit your wrath on this helpless creature? Why do you emaciate my waters?

(iv) Let Nala, the son of Tvaṣṭa, stagnate aside my waters. Let all your manifold ferocious monkey army trot on foot on that.

(v) I shall carry this Sētu on my head, though built for the purpose of destruction of enemies by you, as a monument of purifying the whole world which would ward off all sins at its mere sight.

रघुकुलदीपे त्वयि कृतकोपे जगदखिलं धृतशङ्कम् ।
मयि जडरूपे धृतपरितापे कलय हृदयमकलङ्कम् ।। ६ ।।

(रघुवर)

भज हृदि मोदं त्यज निर्वेदं पास्यसि जनककुमारीम् ।
रचय सवेगं गमनोद्योगं ताडय दिग्जयभेरीम् ।। ७ ।।

(रघुवर)

रामकवीन्द्रे वरगुणसान्द्रे कथयति तदिदमुदारम् ।
गायत महितं रघुपतिचरितं भजत भवांबुधिपारम् ।। ८ ।।

(रघुवर)

श्लोकः -५१ ।।

इत्यम्भोधिगिरा नलेन जलधौ सेतुं विधायाद्रिभिः
लङ्कां प्राप्य दशाननस्य तनयान् भ्रातृंश्च सेनापतीन् ।
हत्वा तं च सकुम्भकर्णममरप्रीत्यै रघूणां पतिः
सीतां पावकपावितामुपगतां चक्रे जनुः सार्थकम् ।।

श्लोकः -५२ ।।

दशमुखमुखान्हत्वा सत्वाधिकान् रजनीचरान्
नवहुतभुजा पूतां सीतामवाप्य मुदान्वितम् ।
रघुकुलपतिं मध्ये युद्धावनेरमरैस्समं
सकलजगतां स्रष्टा तुष्टाव हृष्टमना विधिः ।।

(vi) The fate of the whole world is sealed if you, the glory of the Raghu dynasty, got angry. Please clear your heart free of any misunderstanding with me, a pitiable dumb creature.
(vii) Please get rid off this dejection and brace up your momentum. You are going to get Jānakī. Please make a swift movement and beat the drums of all round victory.
(viii) The great poet Rāma Kavi sings this robust song. Sing this story of Rāma in this refrain and cross over the ocean of mundane life.

----

(51) On the advice of the ocean, Rāma arranged for the construction of the Sētu (causeway) with hills by Nala and reached Laṅkā. He killed the sons of Rāvaṇa, his brothers and the commanders of his army. Then he killed Rāvaṇa along with Kumbhakarṇa for the sake of the Dēvas (the celestials). He received Sītā purified by a fire bath and thus fulfilled the purpose of his life .

Verse (52). Prefatory to the Twenty-second Aṣṭapadī.

After the fall of Rāvaṇa and his retinue who were formidable foes, Rāma received Sītā purified by fire and was relaxing. Brahma, the creator of the universe, arrived along with the Dēvas (the celestials) at the battlefield and praised with all his heart.

।। द्वाविंशाष्टपदी ।।

(किसलयशयनतले इतिवत्)

(नाथनामक्रियारागेण आदितालेन गीयते)

दशमुखमुखरजनीचरपीडितजगदवनाय सतोषम् ।
रघुवंशमशेषसुरार्थनयास्वयमाद्दत मानुषवेषम् ।। १ ।।
स्वयमधुना नारायणं स्मर मनसि स्वमनादिम् ।। (ध्रुवम्)

प्रतिविधिकल्पमनल्पजगत्परिकल्पनशिल्पविशेषम् ।
उद्धतदैत्यनिषूदनमं अम्बुधिसद्मनि शयनितशेषम् ।। २ ।।
(स्वय)

नयनयुगं रविचन्द्रमसौ तव सुरकुलमङ्गरुहाणि ।
हृदयमहं रसना दयिता मम तव विनतिं करवाणि ।। ३ ।।
(स्वय)

तव महिमाम्बुधिलवकणिकामपि वेत्ति न हि श्रुतिजालम् ।
नापि वयं बत किमुत परे स्तुति साहसकल्पनयालम् ।। ४ ।।
(स्वय)

Twenty- second Aṣṭapadī.

(Similar to Kisalayaśayanatalē)

(To be sung in the rāga Nāthanāmakriya set to Ādi tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Rāma, realise yourself that you are the eternal Nārāyaṇa who has no beginning.

(i) Though you have taken the robe of a human being, for the protection of the world from the onslaught of the demons led by Rāvaṇa on the request of all the Dēvas, You are really Nārayaṇa (born in the Raghu dynasty).

(ii) In every kalpa of Brahma's life, you set the pattern of creation in all details according to the rhythm ordained by yourself. You remove the indisciplined demons and then retire to the bed of Śēṣa (the great serpent) in the ocean.

(iii) The sun and moon are your eyes. The whole world of Dēvas is the hair growth in many parts of your body. I am your heart (i.e., heart beat --*The very vibration of the motionless Brahman which begins with Brahma, the Creator).* My dear wife Sarasvatī is your tongue. I bow to you.

(iv) The enormity of scriptures too does not know even a small drop of the ocean of your greatness. Nor do we. Alas! whither others? So enough of this exercise of praising you.

सृजति जगन्ति भवानपि रक्षति संहरति स्वयमन्ते ।
अमितगुणोऽसि पतिर्जगतामसि पारमुपैमि कथं ते ।। ५ ।।

(स्वय)

दिशि दिशि तिष्टसि दिविभुवि गोषु च विप्रगणेऽखिलजन्तौ ।
स्यूतमिदं जगदखिलमपि त्वयि मणिनिकरा इव तन्तौ ।। ६ ।।

(स्वय)

सुरगणकांक्षितसिद्धिरभूदिह निजपदमाश्रय जिष्णो ।
चिरमभिपालय राम रघूत्तम राज्यमनुत्तम विष्णो ।। ७ ।।

(स्वय)

इति कविवर रामकृतां विधिनाऽऽकलितां सुगीतिमभिरामाम् ।
रघुपतिनुतिमपि गायति यो भुवि स हि भजते किल कामम् ।।
।। ८ ।।

(स्वय)

(v) You create all these things, then you protect them and, in the end, consume them. Your merits are legion. You are the overlord of the universe. Am I going to see you entirely?

(vi) You are present in all directions, in heaven, in land and (prominently) in cows and saints and dormant in every living being. The universe is sewn warp and weft in you like the gems in a thread.

(vii) The Dēvas have achieved their ambition (by your grace). Oh Victorious! You may retire to your abode. (Though) you are the overlord for ever of the divine beings, Viṣṇu, you must, as the greatest of the Raghus, reign Ayōdhyā for a long time.

(viii) The poet Rāma Kavi has sung this song in the words of Brahma in praise of Rāma. Whoever sings this gets all his desires fulfilled.

श्लोकः -५३ ।।

गतेष्वेषु स्वं स्वं भुवनममरेष्वाश्रुतमसौ
ददौ लङ्काराज्यं सकलमनुजायाशरपतेः ।
चिराद् द्रष्टुं रामो भरतमधिकोत्कण्ठितमनाः
समं सुग्रीवाद्यैरभजत विमानं धनपतेः ।।

श्लोकः -५४ ।।

आरोप्य पुष्पकविमानमथाभिरामां
सीतां समस्तभुवनैरपि पूज्यमानः ।
अङ्के निधाय मुदितः प्रवरो रघूणां
तस्यै रणावनिमदर्शयदादरेण ।।

----

(53) The Dēvas returned to their respective places. Rāma bestowed on Vibhīṣaṇa, the brother of the king of demons, the kingdom of Laṅkā in its entirety as promised. Rāma, who has been longing for a long time to meet Bharata, mounted on the puṣpaka vimāna of Kubēra along with Sugrīva and others.

Verse (54). Prefatory to the Twenty- third Aṣṭapadī.

Seated on the puṣpaka vimāna with his dear Sītā on his lap, Rāma. the scion of the Raghu dynasty and one who is worshipped by the people of all the worlds, showed Sītā the spots of interest and the battlefield succinctly.

।। त्रयोविंशाष्टपदी ।।

(मञ्जुतरकुञ्जतल इतिवत्)

(घण्टारागेण झम्पतालेन गीयते)

दशवदनमसकृदिषुदलितदेहम् ।
इह सुदति लुलिततनुमुचितदाहम् ।। १ ।।
पश्य सीते देवि ननु भूमौ ।। (*ध्रुवम्*)

(पश्य)

मम शरविदलितमपि कुम्भकर्णम् ।
इह सुदति रवितनयविलूनकर्णम् ।। २ ।।

(पश्य)

पवनसुतकरनिहतमपि निकुम्भम् ।
इह सुदति कपिपतिहतमपि च कुम्भम् ।। ३ ।।

(पश्य)

मदवरजबाणविदलितमतिकायम् ।
इह सुदति हतमखिलरिपुनिकायम् ।। ४ ।।

(पश्य)

सरसिरुहमुखि भवदुपगमनहेतुम् ।
इह जलधिजठरमधिरचितसेतुम् ।। ५ ।।

(पश्य)

इह सपदि पशुपतिरदिशदतिसौख्यम् ।
इह समजनि मम कपिनृपतिसख्यम् ।। ६ ।।

(पश्य)

Twenty-third Aṣṭapadī.

(Similar to Mañjutarakuñjatala)

(To be sung in the rāga Ghaṇṭā set to Jhampa tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

See there Sītā on the land.

(i) Here Rāvaṇa was inflicted with wounds by arrows many times. Here he was cremated with his body in pieces.
(ii) Here Kumbhakarṇa was slain by my arrows. Here he lay with his ears snatched by Sugrīva.
(iii) Nikumbha was slain here by Hanumān. Look, there lies Kumbha killed by Sugrīva.
(iv) There it is Atikāya who was killed by the arrows of my brother. Oh! my lady with beautiful teeth, see the heaps of the bodies of all other enemies.
(v) Oh lotus faced damsel! this is Sētu built on the belly of the ocean in order to facilitate our army to reach you.
(vi) Here Paśupati (Lord Mahādēva) bestowed extreme comfort (to my emaciated soul). Here I concluded friendship with Sugrīva.

इह निशितमदसिहतमपि कबन्धम् ।
इह हतविराधमतिदेहबन्धम् ।। ७ ।।

(पश्य)

उषितमिह शयितमिह ननु भवत्या ।
विहृतमिह गिरिषु वनलोभवत्या ।। ८ ।।

(पश्य)

इति पठति रामकविसरसगीतम् ।
इह जयति सकलमपि वैरिजातम् ।। ९ ।।

(पश्य)

श्लोकः -५५ ।।

आरुह्याथ स पुष्पकं रणभुवं भूमीभुवे दर्शयन्
नन्दिग्राममुपेत्य लब्धभरतो दिव्याम्बरालङ्कृतः ।
पौरैर्जानपदैर्जनैरपि मुदाऽयोध्यां प्रविष्टः पुरीं
रामो रत्नमये सहावनिभुवा पीठेऽभिषिक्तोऽभवत् ।।

श्लोकः -५६ ।।

भार्याभ्रातृसमन्वितं रघुपतिं भद्रासनाध्यासितं
दिव्यालङ्करणैरलङ्कृततनुं देवं त्रिलोकेश्वरम् ।
प्रायो वाङ्मनसातिवर्तिनि तदा पट्टाभिषेकोत्सवे
हृष्टास्तुष्टुवुरिष्टलाभमुदिता ब्रह्मर्षिदेवर्षयः ।।

(vii) See here where Kabandha was cut by my sword. Here Virādha got rid of his body on my slaying him.

(viii) This is Citrakuṭa where we lived. You were resting here and you have wandered around attracted by the beauty of the scenery.

(ix) The poet Rāma Kavi sings this lovely song and conquers all his (internal) enemies.

----

(55) On the flight of the puṣpaka vimāna, Rāma identified every place of interest to Sītā. On reaching Nandigrāma, he met Bharata there. Rāma, who was decorated with divine robes, went on a procession accompanied by the citizens and countrymen as he entered the city with pomp and pageantry. Rāma, along with Sītā, was seated in the gem-set throne and was anointed (as the emperor).

Verse (56). Prefatory to the Twenty-fourth Aṣṭapadī.

Seated on the auspicious couch along with Sītā and amidst his brothers, Raghupati was bedecked with all royal insignia. The lord of the three regions, at the festival of Paṭṭābhiṣēka, which was a feast to the eyes beyond the comprehension of minds and words, was hailed by the saints of the land and heavens, who have secured all that they desired.

।। चतुर्विंशाष्टपदी ।।

(कुरु यदुनन्दन इतिवत्)

(मङ्गलकैशिकरागेण तिश्रतालेन गीयते)

जय जय राम गुणैरभिराम विरोधिविराम जगत्पते ।
त्रिजगदुपप्लवपरिशमन प्लवगाधिपराज्यद भूमिपते ।।
परिपाहि हे रघुनन्दन श्रितजनताहरिचन्दन ।। (ध्रुवम्)
।। १ ।। (परिपाहि)

सुरगणचित्तकलङ्कमलं कमलेक्षण देव निवारितम् ।
चिरमपि रक्ष ननु क्षितिमक्षति पूरयभरत मनोरथम् ।।
।। २ ।। (परिपाहि)

चरणसरोरुहशरणगतावनसप्रतिभूरिह भूतले ।
विमलदृशावपि जलरुहसदृशौ कुरु विद्वजनेषु सुशीतले ।।
।। ३ ।। (परिपाहि)

सारमते रमते हृदयं त्वयि यस्य सुभक्तिवशंवदे ।
स भजति काञ्चन धनसुतकाञ्चनसम्पदमत्र पदे पदे ।।
।। ४ ।। (परिपाहि)

Twenty- fourth Aṣṭapadī

(Similar to Kuru Yadhunandana)

(To be sung in the rāga Maṅgalakaiśika set to Tiśra tāla)

The refrain (Dhruvapada) of the Aṣṭapadī.

Please protect us, Oh Raghunandana, the (cooling) sandal paste to the wards.

(i) Hail thee Rāma with lovable character! Oh the end of the enmity! Oh the Lord of the World, You have mitigated the calamity of the three regions. You have bestowed the kingdom on the leader of the monkeys, Oh the Lord of the Earth.

(ii) You have removed the stigma from the minds of the Dēvas. Oh lotus eyed Lord! Please fulfill the desire of Bharata (by accepting the kingdom). Please reign over the kingdom removing all deficiencies for a long time.

(iii) You have guaranteed protection to all who surrender to your lotus feet. Let your dear eyes resembling the lotus dwell on persons afflicted with grief.

(iv) Your intellect discerns true devotion. You are amenable to those whose hearts dwell on you. Such a devotee is blessed with wealth, children and gold in abundance at every step in his life.

सकृदयि ते दयितेव यमञ्चति नामकला मधुसोदरा ।
प्रति तरसाऽऽत्तरसा तमुपैति च सत्कवितातिविकस्वरा ।।
।। ५ ।। (परिपाहि)

यावदिमौ नभसीन्दुरवी पृथिवी च सपर्वतकानना ।
तावदियं तव रामकथा भुवि स्थास्यति नूतननूतना ।।
।। ६ ।। (परिपाहि)

जयजय राघव जयजय माधव जयजय तवजय मङ्गलम् ।
जयजय सीतासततमनोहर जयजय तव शुभमङ्गलम् ।।
।। ७ ।। (परिपाहि)

रामकवीन्द्रविरचितमेतं रघुकुलनाथमहोत्सवम् ।
पठत जना भुवि भजत मुदा परमिहपरशाश्वतवैभवम् ।।
।। ८ ।। (परिपाहि)

(v) If your honey like name "Rāma" entertains somebody (at its own will), like his beloved wife at least once, the divine poetry embraces him with beautiful expressions ardently.

(vi) So long as the sun and moon arise in the horizon and the earth flourishes with mountains and forests, Rāmakathā, the story of Rāma will stay fresh every day.

(vii) Jai Jai Rāma, .Victory to you, prosperity to you. Oh! eternal lover of Sītā, Jai Jai, auspicious victory to you .

(viii) Oh! the people of the world, please study this composition of Rāma Kavi on the enlivening and thrilling festival of Raghupati and obtain the ever lasting bliss in this world and in the other world.

श्लोकः -५७ ।।

विश्वामित्रकुलाब्धिकौस्तुभमणेः श्रीचोलसीम्नि स्फुर -
द्राजश्रीसहजीन्द्रकल्पितमहाग्रामस्थविद्वन्मणेः ।
श्रीरामस्य कवेः प्रशस्तयशसः श्रीमन्महाहौशनेः
कर्णाटस्य कृतिस्सतां हृदि मुदं दद्यात्सुपद्या भृशम् ।।

श्लोकः -५८ ।।

यः श्रीरङ्गपुरे विभाति महितः श्रीमान् सतामग्रणीः
विद्वन्मण्डलमण्डनो निरुपमः कर्णाटककक्ष्मापतिः ।
तस्य प्रार्थनयैव रामकविना श्रीरामगाथासुधा -
वर्षोऽयं रचितोऽधुना भुवि सुधीहृच्छातकानां मुदे ।।

श्लोकः -५९ ।।

जयतु जगति रम्या स्वैकसंभाव्यसाम्या
बहुकविजनमान्या वर्ण्यवस्त्वैकसौम्या ।
अधिगतशुभसीतारामचारित्रगीता
सरसपदविनीता मत्कृता रामगीता ।।

इति श्रीमच्छोलदेशाग्रपूज्यविद्वत्समाजविराजमानषाहजीन्द्र-
पुरवास्तव्यहोशनिकर्णाटकजातीयविश्वामित्रवंशमुक्ताफल-
श्रीरामकविकृता श्रीरामाष्टपदी संपूर्णा ।।

।। शुभमस्तु ।।

----

(57) This poet was born in the Viśvāmitra gotra to a great scholar domiciled in the great village in the Chola country established by the great king Sahajī. He was well known in his times as Rāma Kavi and he belonged to a family of Hoysala Karnataka brahmins. May this composition of sweet lyrics gladden the hearts of good people .

(58) There is a ruler of Karnataka region at Śrīraṅgapatnam renowned as a wealthy doyen of venerable men, who is an incomparable gem among the assembly of learned men and, on his request, this shower of nectar of Rāma 's story was sprinkled for the benefit of the Chātaka birds (*which live only on rain water*) i.e., to fill the the hearts of wise men.

(59) May this Rāma Gītā whose beauty is comparable to its own flourish in the world. Many people have applauded this enterprise because of the high value of its content. It extols the auspicious life story of Sītā and Rāma in juicy words. Let this Rāma Gītā composed by me flourish.

Colophon

This Rāmāṣṭapadī composed by the poet Śrī Rāma, who was born in the Viśvāmitra gotra to his parents belonging to a Hoysala Karnataka brahmin family which is domiciled in Sahajīrājapuram (Tiruvisalur) in the Chola country comes to an end.

राम राम राम राम राम राम राम राम राम राम

पट्टाभिषिक्त राम बिरुदावली

१. अंभोज संभव महेश दिशाधिपादि देवाभिवन्द्य
महनीय पदारविन्द - जय विजयी भव

२. वाल्मीकि नारद शुकात्रि घटोद्भवादि
ब्रह्मर्षि मानस लसच्चरणारविन्द जय विजयी भव

३. वक्षोऽभिघात सुख निर्वृत कोसलेश
बालस्वरूपमृदुपाद सरोजयुग्म जय विजयी भव

४. स्तन्यप्रदायिजननी मृदुलाङ्कशायिन्
वात्सल्यमर्दन सुखाश्वित पादपद्म जय विजयी भव

५. पाषाण दत्तमहिलात्वरजः प्रमार्जि
व्याधात्तगाङ्गजल शोधित पद्मपाद - जय

६. भ्रात्रावने दयितयाऽञ्जनिदारकेण
पर्यायतः सुखसुमर्दनशालि पाद - जय

७. दुःखैक दायि जननी वरयुग्म बद्ध
तातस्य सत्यवचनादृत सोदराढ्य - जय

८. राज्यप्रवासन महाव्यसनाभितप्त
लोकव्यथोपशमनादृत मन्दहास - जय

९. साकेत राज्य परिपालन बद्धदीक्ष-
श्रीपादुका युगसमेधित सार्वभौम्य - जय

१०. ब्रंह्मर्षि पामर जनानुग निर्विशेष
विस्तारिनैजकरुणामसृणावलोक - जय

११. लङ्काधिनेतृकरवाल निकृत्तपक्ष
गृध्राश्लिषद्भुजवितीर्ण महापवर्ग - जय

१२. पम्पा तटाश्रित मतङ्ग महानुकम्पा
लब्धस्वनाम शबरीसुकृतातिथेय - जय

१३. सुग्रीवमैत्र्युपहितामल भक्ति बुद्धि
तेजोबलान्वित हनूमत आत्मनाथ - जय

१४. वन्दारु निर्गति विभीषणनिर्मलान्त
श्चेतः कृतात्मशरणागति मानदक्ष - जय

१५. लक्षोपलक्षहरि सैन्य महाब्धि तारि
श्री सेतुबन्धनविधा भवतारणेश ! - जय

१६. संरम्भयोगरतरावण कुम्भकर्ण
वीर्योपहार रसिकोत्तम राम राम - जय

१७. श्रीरूपसंहननयौवन सौकुमार्य
तेजोऽभिवर्धन महार्घविभूषणाढ्य - जय

१८. नित्य प्रपन्नजनमानस रत्नपीठ
पट्टाभिषिक्त सहजावनिजासमेत
जय विजयीभव - पराक् स्वामिन् हेत्सरीग

(आत्रेय स्वामिनाथस्य)

राम मङ्गलम्

RASHTRIYA SANSKRIT (DEEMED UNIVERSITY (UNDER MINISTRY OF H.R.D. GOVT. OF INDIA)
ACCESSION NO. 26011
DATE 12/11/09

मङ्गलं कोसलेन्द्राय महनीयगुणाब्धये
चक्रवर्तितनूजाय सार्वभौमाय मङ्गलम् ।। जय
वेदवेदान्तवेद्याय मेहघश्यामलमूर्तये
पुंसां मोहन रूपाय पुण्यश्लोकाय मङ्गलम् ।। जय
विश्वामित्रान्तरङ्गाय मिथिलाज़गतीपते:
भाग्यानां परिपाकाय भव्यरूपाय मङ्गलम् ।। जय
पितृभक्ताय सततं भ्रातृभिः सहसीतया
नन्दिताखिल लोकाय रामचन्द्राय मङ्गलम् ।। जय
त्यक्तसाकेत वासाय चित्रकूटविहारिणे
सेव्याय सर्वयमिनां धीरोदाराय मङ्गलम् ।। जय
सौमित्रिणाच जानक्या चापबाणासिधारिणे
संसेव्याय सदाभक्त्या स्वामिने मम मङ्गलम् ।। जय
दण्डकारण्यवासाय खण्डितामर शत्रवे!
गृध्रराजाय भक्ताय मुक्तिदायास्तु मङ्गलम् ।। जय
सादरं शबरी दत्तफलमूलाभिलाषिणे
सौलभ्यपरिपूर्णाय सत्त्वोद्रिक्ताय मङ्गलम् ।। जय
हनुमत्समवेताय हरीशाभीष्ट दायिने ।
वालिप्रमथनायास्तु महाधीराय मङ्गलम् ।। जय
श्रीमते रघुवीराय सेतूल्लङ्घितसिन्धवे
जितराक्षसराजाय रणधीराय मङ्गलम् ।। जय
आसाद्य नगरीं दिव्यां अभिषिक्ताय सीतया ।
राजाधिराजराजाय रामभद्राय मङ्गलम् ।। जय

RASHTRIYA SANSKRIT SANSTHAN

(Deemed University)

GURUVAYOOR CAMPUS LIBRARY

Due Date Slip

Title: Rama Saptapadi

Author: Sri. Swaminatha Athreya.

Acc. No. 26011 Class No.

This book should be returned to the library on or before the date last stamped. Otherwise over-due charges of ₹1/- per book per day will be collected.

Due date of Return	Due date of Return	Due date of Return

Rāmāṣṭapadī by Rāma Kavi is a condensation of Rāmāyaṇa, presented in the form of soul-stirring songs (Aṣṭapadis), that are interspersed with verses (slokas) to maintain the continuity of the narration. The author closely follows Valmiki in content and Jayadeva for the format of the Aṣṭapadis. In Sanskrit, Aṣṭapadi is a unique form of poetry popularised by Shri Jayadeva in Gīta Govindam. The author has also suggested the rāga and the tāla in Carnatic music, in which each song is to be rendered.

The poet, Rāma Kavi, belonged to a Hoysala Karnataka family of scholars and musicologists that had settled in the famous village, Sahajirajapuram, (now known as Tiruvisallur near Kumbakonam, Tamil Nadu) and had composed Rāmāṣṭapadi at the request of a ruler of the Karnataka region in Srirangapattinam, about 300 years ago.

The Sanskrit text has been critically edited and translated into English by Śrī Svāminātha Ātrēya, Asthāna Vidwan of the Śrī Kanci Kamakoti Peetam who has authored translated several oth and Tulasi Rāmāyaṇa Rāma Bhakta.

CSUGCKL
015 1
26011
Acc.No: 26011